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Sri Jaya Chamaraja Wadiyar Bahadur, G.C.S.I.
Maharaja of Mysore

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THE BEḶAGUTTI KAIFIYATS

BY S. RANGANATHA RAO, B.A. (Hons.)

BEḶAGUTTI is now a small village in the Honnāḷi Taluk of the Shimoga district and once the centre of a small Pāḷayapaṭ which played an important part in the history of Mysore for a period of about three hundred years. The history of the Beḷagutti chieftains is contained in the *Kaifiyats* about eighty years old written in the time of Beḷagutti Samsthānika Timmappayya who presented a petition to S'ri Mummaḍi Krishṇarāja Woḍeyar of Mysore for a pension of *22 varāhas*.*

The records are written in Kannada on thick paper in long rolls.

MS. No. 1. Consists of 101 lines and begins with the verses "*Namastunga*" and "*harēr līlā Varāhasya*" and goes on to give a history of the Vijayanagara dynasty. It ends:—*Khara nāma samvatsarada aśvīja Ba. 2 divasa aṣṭa grāmada Fauzdar Venkaṭaramayya navariage, ḍiwan mokarūr māḍiddu.*" (Sunday, October 23,1831 A.D.).

MS. No. 2. Five thick sheets written on both sides; average 30 lines per page. Begins:—*Kaifiyattu Beḷagutti samsthānikaru*

---

* I am grateful to Messrs. B. P. Rama Raje Urs and Achyuta Raje Urs of Beḷagutti for placing at my disposal their valuable family records and to Prof. S. S'rikaṇṭha S'astri for his guidance in the preparation of this article.

S. R. R.

Timmappayya navaru. Ends:—*Nāvu Harihara mahārayara vamśadavaru...... Tāvu dharmaprabhugaḷu...........Kaifiyatu dariyāftu māḍi samakshama māḍabēku.* Addressed to Mummaḍi Krishnarāja Woḍeyar.

Connected Records :

(1) *Beḷagutti Arasara vamśa vrittānta*, a part of "*Kudare Rāyara vrittānta.*" Published by Mr. B. P. Rama Raje Urs from Mysore Oriental Library MS. No. A. 126.

(2) *Keḷadi Nṛpa Vijaya.* Published by the Mysore Oriental Library.

(3) *Firman* (in my possession) with radiant sun at top begnning: in Kannaḍa: *Jallullāh hukum* (?).........*Pādshah Ghāzi.........* and ending : *Sam* 1221 *Mahammad Kamal...Huzur* : Refers to the protection of the Killa.

(4) A *Śrīmukha* issued by *Narapathi guru sārvabhouma* Ahobila Nāllān Chakravarti Śrīnivāsa Nṛsimha Svāmi to Beḷagutti Bōḷe Timmapparāya, referring to the latter as a person of Narapati *Simhāsana* (throne) and requesting him to give a palanquin and *kombu*, (horn) so that the svami who was at Shikarpur might travel in the Dharwar region. It is dated *San.* 1835 July 1st. *Aśāḍha* S'u. 7. sign in Devanagari, *Sri Nṛusimha.*

(5) "Malanād Chiefs". Mysore Archæological Report, volume XII.

(6) Chitaldrug Bakhair. "Capitulation of Chitradurga", by Mr. S. Srikantha S'āstri. *Q J M S* 1927 October. Vol. XVIII. pages 145-154.

(7) Ṛahadāri Hukums from Woḍeyars of Mysore, Dewan Pūrṇiah, Haidar Ali, Tīpu Sultan and Keḷadi Basappa Naik.

(8) Beḷagutti Stone Inscription of Boḷe Narasappa Nāyaka, S'. 1612.

Dr. Shama Sastry gives the following names and dates of rulers :—

1.	Surabhūparāya, Grand son of Cheluvarangappa	... 1416-1430
2.	Abhra Mādhavarāya, his son	... 1431-1459
3.	His son Venkaṭādri, Bevuḷe	... 1460-1490
4.	His son Rāmakōṭirāya	... 1490-1515

5.	His son Yellama ...	1516-1551
6.	His son Dāsappa ...	1551-1564
7.	His son Timmappa ...	1572-1597
8.	His son Venkatappa ...	1598-1610
9.	Timmappa's brother ...	1611-1622
10.	His brother Doḍḍappanāika ...	1623-1642
11.	Venkatappa's son Narasappa ...	1642-1643
12.	Rāghavappa ...	1644-1667
13.	Venkaṭappa II, son of Timmappa ...	1668-1707
14.	His son Timmappa ...	1708-1762

The following dates and names of rulers of Beḷagutti are given in this Kaifiyat:—

1.	Cheluvarangappanāika, Bevuḷe ...	1361-1381
2.	His son Mārabhūparāya ...	1381-1415
3.	His son Dēvarāya ...	1416-1430
4.	His son Abhra Mādhavarāya ...	1431-1459
5.	His son Venkaṭādri ...	1460-1487
6.	His son Rāmakōṭirāya (3 years) ...	1488-1490
7.	Dāsappa ...	1491-1570
8.	His son Timmappa (Young) ...	1571-1616
9.	His son Chikka Venkaṭapparāya (one hundred and forty five years—about 1716)	
10.	His son Rājaruṣi Timmappa	
11.	His son Venkaṭappa	
12.	His son Timmappa	1812
13.	His sons Venkaṭarāya and Puṭṭaswami	

A clear difference is discernible between the date assigned by Dr. Shama Sastri and those assigned by the Kaifiyat. The dates given by the Kaifiyat are accepted on various grounds which will be explained while describing the historical events in detail.

A copy of the original record in the possession of Mr. Achyuta Rāje Urs, describes the genaology of the Narapati kings ruling in three different kingdoms called Narapati samsthāna, Aśvapati samsthāna, and Gajapati samsthana, the main branch having the capital at Ānegundi. This copy cannot be entirely relied upon. But still certain facts before the rule of Harihara are mentioned here for being corroborated by other evidence.

After Yudhiṣtira s'aka, S'ālivāhana ruled for 13 years, then Bhoja ruled for 50 years up to 123 S'.S'. Nanda after Bhoja ruled for 18 years, Kalyāṇarāya for 15 years, Cōḷa kings for 225 years and the descendants of Khagarāja Narasimha Ballāḷa twenty four in number, ruled for (the number is not visible)......... years.

In the year 823 A.D. says the MS. Vidyāraṇyasvāmi a bachelor, wrote a work called "Mādhava Pattana" and sat for penance to please Mahālakṣmi. At last she appeared before him and told him that he was not destined to enjoy in this life. He became a sanyāsin and then again the Goddess presented herself and said that she could grant him any boon as he had acquired a new life or *Janma*. He prayed that a shower of gold should take place and a kingdom be established at that place.

As Rājaparamēśvararāya was still young, Vidyāraṇya is said to have ruled for 12 years but the Kaifiyat published does not make mention of it.

In 835 A.D. Rājaparames'vara was entrusted with the Fort of Vijayanagara, says the Kaifiyat. One of the several haridāsas blew his conch at the foundation of the city against the instructions given by Vidyāraṇya. This being inauspicious, the guru foretold that the city would be in a flourishing condition for only 100 years and in ruins for subsequent 100 years.

The following table of kings that ruled at Vidyānagara is given by MS. copy. This information is not to be had from the Kaifiyat.

1. Rājaparamēs'vara ruled for 45 years up to 880 A.D.
2. Vīra Bhīma Rāya for 70 years up to 915 A.D.
3. Virūpākṣa Rāya for 14 years up to 964 A.D.
4. Rāmadēva Rāya for 44 years up to 1008 A.D.
5. Lakṣmaṇa Rāya for 16 years up to 1024.
6. Vīra Mallikārjuna Rāya for 49 years up to 1073.
7. Kirāta Rāya for 13 years.
8. Pratāpa Rāya for 45 years up to 1130.
9. Pratāpa, the second (Immiḍirāya) for 34 years up to 1164 A. D.
10. Kanṭīrava Rāya for 59 years up to 1223 A.D.
11. Then Sāḷva Timma Rāya for 28 years.

12. Nala Thimma Rāya for 20 years up to 1271 A.D.

Harihara ruled for 32 years up to 1303 A.D.

After him Bukkarāya came to the throne. The events that took place after Harihara's rule are mentioned in the Kaifiyat. Bukka ruled for 58 Years. During his rule one Bēḍara Cannanāyaka of Malnāḍ in the south, is said to have built a fort called *Bēḍarakoṭe* (Hunter's Fort) and gathered about eighty thousand hunters. He began plundering the neighbouring places. Cannanāyaka thereby conquered large territory and he was made the ruler of Beḷagutti and such other parts as he was able to bring under his sway. The manuscript copy of a lost record says that it is Bukkarāya that incorporated this "Behuḷe" among other royal titles, but the Kaifiyat says that it is Celuva Ranganāyaka who took the title. However, even the manuscript agrees on the fact that Celuva Ranganāyaka also used this title.

It is therefore certain that though Venkaṭādri who came later on was also a very able ruler, was not the originator of the kingdom of Beḷagutti much less the person who slew Cannanāyaka. The record continues saying that three years after 1280 S'.S'. or 1358 A.D. (*i.e.* 1361 A.D.) Celuva Rangappa, with the permission of Bukkarāya took some titles of the kings of the Narapati dynasty and came to the South with an army and wealth, in the year *Plavanga* (1361 A.D.). He stopped at Diḍagur and ruled the kingdom which came to be called Beḷagutti. A note may here be added that for more than a century and a half, the capital was Diḍagur. Later on it was shifted for a few years to Honnāḷi and ultimately to Beḷagutti. Interestingly enough the kingdom was given the name of Beḷagutti. Thus came to be founded a kingdom, not a municipality in the South where a branch of the Vijayanagara dynasty came to rule a large territory with some pomp and pageantry, authoritativeness and benevolence, with the same respect for religion and Brāhmins.

When in the year 1365 A.D. Cheluva Rangarāya had been out for a hunt to the north of Diḍagur he found a deer chasing the dog instead of the dog chasing the deer. He therefore considered it a place of valour "*Gaṇḍu Bhūmi*" and ordered it to be called Honnāḷi after Honneraḷe, the name of deer in those parts. A fort

and a town were built. One Lingaṇṇa was appointed as the Shanbhog.

Cannanāyaka built the fort at Candragutti in Sorab Taluk. This is believed to be the place where Candrahāsa ruled. When this news reached the king he sent Vīrabhadra Nāyaka with a force of forty thousand soldiers to put him down. In spite of a vigorous fight besieging the fort, Vīrabhadra had to return without success. Then CeluvaRangappa, son of Dēvarāya and grand-son of Bukkarāya took with him a force of one lakh of soldiers and proceeded to punish the offender with the permission of Bukka. The king further said that the parts that would be conquered by Celuva Rangappa could be enjoyed by himself. Camping at Bhānuvaḷḷi in Beḷanāḍu securely, caused repairs of the temple of Harihareśvara at Harihara and caused to build a town called Diḍagur to the south of Rāmēśvara temple on the banks of the Tungabhadra. The present village of Diḍagur near the Tungabhadra river in the Honnāḷi Taluk, Shimoga District can be easily identified. The Rāmēśvara temple referred to must be in the village of Rampur near Diḍagur where a huge *Jātra* is held every year. In the year *Viḷambi* he besieged the fort of the Beḍas, defeated and captured Cannanāyaka. The king's counsellors asked him to behead Cannanāyaka, but as the captive prayed for life, the merciful king complied with his requests namely that the title "Behuḷe" should be confirmed along with his other family (king's) titles and that the yellow flag should be held up on all occasions, were granted. Dr. Shama Sastry, in his article on "Malnāḍ Chiefs" (Vol. XII P. 57 of *Mysore. Archl. Report*) gives this credit of having killed Bēḍara Cannanāyaka to Bevuḷe Venka ādri, son of Abhra Mādhavarāya himself and not Celuva Rangappa. The date given to this event is between 1460 and 1490 A.D. This is wrong on two grounds. The history of the rule of Beḷagutti kings begins from Celuva Rangappa *and Chikkavenkṭappa son of Timmappa is said to have lived in this condition up to the 145th year from the time the Beḷagutti kings lost their hold on the kingdom*, as all the rulers used the title Behule, Celuva Rangappa must have been the ruler that defeated (not slew) Cannanāyaka.

A few miles away from Honnāḷi there is a hill called Kalube

Guḍḍa. Near by there was a small village, it is stated, called Avanti and to its west the hillock of Tīrthagiri. The MS. says that S'rī Rāma on his way to Laṅka installed the Rāmēśvara liṅga in the temple. Even now it is a sacred place on account of a pond (tīrtha) the pecularity of which is that though it is not a spring yet it refills itself in a short time when water is removed from it. Celuva Rangappa was told of its renown and he therefore caused repairs to the temple. A fort was built around Avanti which was then enlarged and he had a palace built. Now there can be seen only a few remains of the fort wall and subsequent addition to the palace. This was named Belagahuthi (Beḷagutti).

Again it is Celuva Rangappa who built the forts of Naḍugaṇi in Shikarpur Taluk (Shimoga District), and of Kouledurga in the Thirthahaḷḷi Taluk. In each one of those places there are beautiful stone-quarried buildings, some built by later chieftains like S'ivappanāyaka and some by Celuva Rangapa himself. Thus almost the whole of Shimoga District became the germinating seed of a growing kingdom the history of which was little known. Celuva Rangappa followed the footsteps of his elderly rulers of Vijayanagara in putting up inscriptions, built temples and granted land and village to Brāmhins and temples. He built *agrahars* and performed many auspicious ceremonies. He fixed land revenue and the system was called *rāyarēkhe*.

There is a couplet describing the rule of Celuva Rangappa. His rule ended in 1381 A.D. His son Bhūpālarāya (Bhūparāya), says the Kaifiyat, ruled up to 1415. He was followed by Dēvarāya, who ruled up to 1430. A.D.

But according to Dr. Shama Sastry (*Malnād Chiefs*) it is Surabhūparāya who ruled between 1416 and 1430 A.D. He is said to be the grand-son of Celuva Rangappa. It may be argued that Sūrabhūpa was another name for Mārabhūpa but the period of their rule differs.

In fact Dr. Shama Sastry makes no mention of any ruler prior to Sūrabhūpa (prior to 1416 A.D.). This is another reason why Celuva Rangappa was not accredited with the defeating of Bēḍara Cannanāyaka. His son Abhra Mādhavarāya succeeded him and ruled up to 1459 A.D. There is absolutely no difference

between the Kaifiyat and Dr. Shama Sastry here. Then came Venkaṭādri or Venkatadri Bevuḷe. The Kaifiyat says that he ruled up to 1487 and that Rāmakōṭirāya his son, ruled up to 1490 A.D. Dr. Shama Sastry says Venkaṭadri ruled up to 1490. All records available agree that Venkaṭādri built the famous Aghorēśvara temple at Ikkeri near Sagar, Shimoga. He appointed servants and Dharmadarśis to look after the management of the temple. A Telugu verse says :

శంకరయొకింతలేక ఘనసంగర సీమను శత్రులన్ హిరే ।
వేంకటరాయుఁడోర్చి మదివిందుగ నాదిడగూరనిల్పతా ।
శంకరభక్తి (?) పదసారస భక్తి మెఱంగవే నిల్క (?) ని ।
శ్యంక మెలపర్రాదనరె (?) శాశ్వత కీర్తివహించె భూస్థలిన్ ॥

Rōmakōṭirāya (according to Dr. Shama Sastry) or Rāmakotirāya according to the Kaifiyat is assigned to the period between 1490 and 1515 A.D. and is said to have ruled between 1487 and 1490 according to Kaifiyat and during his reign Prauḍha Singarāya with a view to put an end to dual ruling in the same kingdom by different members of the same family, besieged the fort of Honnāḷi with a large army. Curiously enough, Dr. Shama Sastry's article says that Prauḍharāya confirmed Rāmakōṭiraya as the chief of Beḷagutti. The story goes as against this, that Prauḍha Dēvarāya's siege was raised by Dāsappa, the successor of Rāmakōṭirāya. The cause for the difference of opinion here regarding Prauḍharāya's attack cannot be clearly explained. The fifth king in the list of Dr. Shama Sastry is Yellama whose name does not appear in the Kaifiyat. A manuscript of the Madras Oriental Library found in the Reg. 18-15-7, which describes at length the dynasty of the kings of Beḷagutti also confirms the Kaifiyat. However it is *Kudure Rāyara Vrittānta* that conforms with what Dr. Shama Sastry says.

Again regarding the period of rule of Dāsappa the successor of Rāmakōṭirāya according to the Kaifiyat or Yellama according to Dr. Shama Sastry, there is a difference. The record says that he ruled from 1491—1570 and the "*Malnād Chiefs*" places his rule between 1551 and 1564. Thirteen years rule for him would be too short.

Moreover, Dr. Shama Sastri does not account for the gap between 1564 and 1572 after which year Venkaṭappa began to rule. After the demise of Kṛṣṇadēvarāya at Vijayanagara, Aḷiya Rāmarāya is said to have been crowned. Then Tirumala Dēva Rāya was defeated by the Sultans and there was no legal heir to the throne of Vijayanagara. Therefore, the minister Venkaṭappa came from Vijayanagara to Dāsappa of Beḷagutti and requested him to send Vīra Vēnkaṭarāya his second son to be crowned as the emperor at Ānegundi, to which Dāsappa agreed. Thus once more the imperial dynasty was conserved with Beḷagutti. Dāsappa rescued Honnāḷi, and ruled the kingdom with a firm hand. His charities and victories are thus eulogised.

తలపోయన్ బెళగుత్తి పట్టణమునన్ను ద్యత్ప్రౌఢ దాసప్పరా।
యలు వర్తించి ధరిత్రి బ్రోచు నెడ సర్వార్థంబులున్ హేంతిచే।
ఖలలన్ద్రుంపుచు భూసురాళికిన సంఖ్యాయాతాగ్రహారాదిని।
శ్చలసామ్రాజ్యములిచ్చి గాంచె యశమున్ సర్వంసహామండలిన్ ॥

He is said to have given *jagīrs* to the following :

(1) Hāla Siddappa—Āyanūr, Gangūr, Aṇṇigēri.
(2) Cinnaṇṇana Bommaṇṇa—Kumsi.
(3) Kenge Hanumappa Nāyaka—Santebennūr, Hosūr Cinnikaṭṭe.

Kenge Hanumappa is said to have rebelled and therefore Dāsappa requested Rangarāya of Bankāpura to help him. Rangarāya received from Kenge Hanumappa 5000 varāhas and retired to Bankāpur. Next, Dāsappa approached the Sultan of Bijapur who sent Bilan Khan who arrived at Honnāḷi. But gradually Bilan Khan ousted Dāsappa granting only 86 villages in seven taluks for the pāḷeyagar's personal expenses (Uḍugaṇi, Mahādevapura, Hārnahaḷḷi, Candragutti etc.).

In 1571 (A.D. ?) Venkaṭarāya succeeded and ruled up to 1616 A.D. Dr. Shama Sastri places him between 1572 and 1597 A.D. and his brother Timmappa between 1508 and 1610 A.D. According to the Kaifiyat Venkaṭarāya defeated one Mir Zarafunulla and conquered a territory of nine lakh of varāhas above the ghats and the same extent below the ghats also. Bilan Khan was sent back to Bijapur.

Venkaṭarāya had a concubine whose son was Cauḍa Gouḍa. This Cauda received the village of Keḷadi and his son Sadāśiva was the servant of Venkaṭa of Baḷagutti. Venkaṭa made Sadāśiva his *sarvādhikāri* and gave him his royal elephant Rāma Bāṇa against the advice of his minister. The elephant began to sprinkle dust on its forehead thus indicating the decline of Beḷagutti and the rise of Keḷadi. Meanwhile Bilan Khan returned from Bijāpur with a large army, defeated Venkaṭa and Sadāśiva Nāyaka and giving to Venkaṭa only 86 villages brought the whole territory under the sway of Bijāpur. Venkaṭa entrusted the villages to Sadāśiva for the maintenance of his family. Thus Sadāśiva became the real ruler and promulgated his "*Sadāśivappana S'istu*", instead of the previous *Rāyarēkhe* system. He captured the village Bidurūr and made it an important city. Venkaṭa's son Timmappa was a minor and Sadaśiva placed him and his family at Beḷagutti where they lived in poverty.

Dr. Shama Sastri places an unnamed brother of Timmappa between 1611 and 1622 and his brother Doḍḍappanāyaka between 1623 and 1642 A.D. According to the Kaifiyat Cikka Venkaṭappa was the son of Timmappa. According to Dr. Shama Sāstri's table Venkaṭappa's son Narasappa ruled from 1642 to 1643, Rāghavappa (1644—1667), Venkaṭappa II (nominal ruler 1668—1707), his son Timmappa (1708—1762). But this cannot be reconciled with the dates for Rāmakōṭirāya (1461—1480,—1505) the contemporary of a Prauḍharāya who captured Honnāḷi, and of Dāsappa (1564—1572) according to the Mysore Oriental Library Manuscript.

Timmappa lived at Beḷagutti up to 1763 A.D. and maintained a small cavalry force under the Nagar chiefs. Haidar subdued the pāleyagars of Malnād and in 1762 A.D. Timmappa and Venkaṭappa submitted to Mysore and were despatched against the pāḷeyagars of Anantapur, Kumsi, Shikarpur, Jeḍe, Uuḍugaṇi, Tavanandi, Gutti etc. Haidar bestowed Beḷagutti on Venkaṭappa and Kumsi on Nāraṇappa.

Peshwa Mādhava Rao son of Nānā Rao of Poona then invaded Beḷagutti and was bought off by a payment of 750 varāhas. When Haidar came to Nagar he received the Baḷagutti *Arasus* into Mysore service as wardens of the frontier. "Haidar also gave an annual grant of 500 varāhas per year. His son gave 381½ varāhas. Pūrṇayya gave them the village Beḷagutti and promised a large sum if they would go over to Mysore. When the kingdom of Mysore was taken over by the British Pūraṇayya recommended the *Arasus* for a monthly pension of 32 varāhas. This was granted when Sir Mark Cubbon was in charge."

The Kaifiyat also mentions certain incidents of the time of Haidar. Once the Beḷagutti forces opened fire on horsemen of Haidar mistaking them for Marāṭhas. Haidar therefore deprived the *Arasus* of their grant but later when the mistake was explained

he restored the grant. Beḷagutti forces assisted Haidar at the battle of Koḍiyal Bail and captured Basavarāja Durgą for him. A quarrel between Javar Hussain Khan and Kumsi Nāraṇappa resulted in Haidar granting Beḷagutti and Bidure to Venkaṭappa who had remained at Sadāśivagaḍ, in 1771 A.D. In 1778 (Viḷambi) Beḷagutti, Nagar, and Honnāli forces accompanied Haidar and captured Citaldurga. Venkaṭappa was received at S'rīrangapa ṇa and his brother Rāja Rāmarāya received four hobḷis and 20 varāhas and placed in command of 400 horses at Nagar. He took part in the Coorg campaign and captured Mercara. On Tīppu's accession Timmappa, father of Venkaṭappa, died and therefore Rāmarāya resigned his appointment at Nagar.

The Kaifiyat concludes with a short list of the descendants of this Venkaṭappa. Venkatappa had two sons Timmappa and Rangappa. Venkaṭappa's brother "Raghunātha Rao still lives at Beḷagutti."

The only stone inscription found hitherto refers to one Bōḷe Narasappa Nāyaka who made a grant of land to Virakta Tōṭada Svami of Beḷagāvati in S'. 1612, *Pramōdūta, Vaiṣūkha, Ś. 15.* (No week day). I am grateful to Dr. M. H. Krishna for furnishing me with the text as yet unpublished.

Beḷagutti Inscription of Bōḷe Narasappa Nāyaka.

This stone record (3′ × 1′) is found in the back yard of the house of Ganjēnahalli Basappa at Beḷagutti in Honnāḷi Taluk, Shimoga District. It has the mark of a linga at the lop.

1. Svasti S'ri Vi-
2. Jayā dbūda
3. Ya S'ālivāhana S'aka
4. Varus'a 1612 neya
5. Pramōdūta Samvatsa
6. rada Vayis'āka S'u 15 lu
7. Beḷagāvati Bōḷe Narasa
8. pa Nāyakaru Virakti
9. Tōṭada Svamiyavari
10. ge maṭake bhūmi hola[1]
11. saha S'ivārpitta vāgi
12. biṭṭiddēve. Svadatvam dvi
13. guṇum puṇyam paradattā
14. nupālanam (|) Paradattāpa
15. hārēṇa svadattam niṣphalam
16. bhavettu (|). Asti Rāmā Ran-
17. ga dhāmā (||)

SOME SUPER-NATURAL EXPERIENCES

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I AM recording below a few of my experiences which transcend the normal. They are true, accurate and honest presentations of facts, with no addition, with no factor concealed, and given out with all sincerity in the hope and belief that they will be of some interest to those who have the inclination and tolerance of mind to recognise things that do not happen every day and to every body.

1. I was a Tutor in the College at Trivandrum for three months at the end of 1918 and practically the whole of 1919. From July 1919 to the end of the year, I was living alone in a house. The house that was engaged for me by my friends was a very decent one and the rent that I had to pay was incredibly low.

One afternoon, a holiday, I was having rest on my bed, lying on my side with my face towards the wall. The window was open and I was close to the window. The room was well lighted. Suddenly, I felt that some one was near me, and when I turned my face, I found a person standing there. The body was not quite solid. It was rather cloud-like. The complexion was a little dark. I got up from my bed and remained in a sitting posture staring at the figure. The figure grew thinner and thinner and slowly vanished, rather evaporated. The whole incident could havet taken only a few seconds. I was not at all sleeping before I saw the figure. I could continue seeing it even after I sat up on my bed.

On the afternoon of another holiday, I was reclining on my easy chair, reading some book. Then I felt again that someone was before me. I lowered the book and there was the same figure that I had previously seen a few days before. It was *the same* figure. It disappeared in a few seconds as on the previous occasion.

I never said a word about it to anyone. I must say that when I saw the form, there was a certain palpitation in my body. But I cannot say that I was ever frightened.

I used to keep a dimly burning lamp in my bed-room always. When I woke up early morning (and I always woke up very early in the morning), sometimes I used to put out the lamp. One day it was only four O'clock in the morning. I put out the light and

was resting on my bed. I felt that somebody was walking in the room. On that day there was a visitor in the house and I naturally thought that perhaps he had got up and was going towards the outer door to open it. The servant was sleeping in a room at the other end of the central hall and suddenly he made a noice, since some one had stepped over him. I noticed that some one opened the outer door. I suddenly lighted my lamp, and when I examined the house, the visitor had not woke up at all, the outer door had not been opened by any one, and there was no one in the house other than the usual inmates. When my visitor asked me why I was making a search, I simply told him that I felt some one knocked at the door.

I thought that I must explain the position to my friends, and so the next day I told my friends what had been hapenning during the many months. It was found that the house was a haunted one, that many people who had lived there had met with misfortune and that the house was engaged for me in so far as I was a bachelor and no trouble would arise. I continued to stay in the same house. The same figure I had seen on many occasions, and it was revealed to me that some one had committed suicide in that house.

2. I used to spend many days every year during the summer vacation with a cousin of mine in Trichur. It was my habit to get up very early in the morning and to go to the temple after bathing in the public tank. One day, when there was full moon-light (it was the day after full-moon or another day later), I woke up and, thinking that it was nearly four O'clock in the morning, I went out to the tank for bath. There was some one there with oil on his body. He asked me if it was not too early and I replied that suhd was my habit. I bathed quick and went to the temple. I passec the outer Gopuram and found the outer door of the main temple building open. I went in, rounded the front Mandapam and ascended the steps in front of the shrine. I felt that there were lights in the temple and that people were talking in some corners. When I reached the top step of the shrine, I found that the door was closed. My heart began to shake a little. But with sincere faith in the protecting deity of the temple, I waked out of the

temple, and when I reached the Gopuram, the watch-men woke up and asked me who I was. They all knew me very well and they told me that it was only one O'clock in the morning. I told them that I had gone into the temple, which they could not believe since the temple door was under lock and key. We went to the temple building and it was actually closed and locked. Yet I had gone in as far as the shrine door. I went back to my residence and when the gate was opened my sister-in-law told me that it was too early to go to the tank. I replied that I had finished my bath and temple worship!

3. I was on very intimate terms with a family at Trichur. There was an elderly gentleman who took some interest in me and who was of some help to me also. He died; and one day I was spending a night in the very bungalow adjoining the main family house where this old gentleman was living. A young boy belonging to the family was sleeping in the same room with me. He had slept, but I was sitting up on my bed, doing my usual prayer and reciting holy names of the Divine. Suddenly the old gentleman appeared before me; his look, his dress, everything was just what I knew when he was alive. A few seconds; he was looking at me; he was very pleasant in his look and smiled. Then he vanished. Both these experiences were in 1919 and 1920.

4. From April 1926, I was staying at the Theosophical Society's Headquarters at Adyar, Madras. I was living in a house near the beach. A certain figure, an ordinary working-class man, used to visit me at nights. It was always the same person. I would be always sitting on my bed before lying down to sleep, engaged in my prayer. Sometimes I may have been in bed already. One day I found that he put his hands on the sides of my cot and bent down before me. I tried to push him away; but my hand simply went through the cloud-like form. I could see my hand passing through his body for a few seconds, and as usual, the body evaporated. Another time I chased him through the veranda and another hall and the veranda on the other side. I could see him walking before me and passing through the door-ways. In the second veranda, he suddenly turned the corner and disappeared. It was found that some work-man had fallen into a well nearby and died.

5. About that time, I had a few friends who were living in Triplicane. They used to visit me at Adyar and I used to visit them in their house also and spend a night there, when on the following day I was free. They were three brothers; their mother had died when the youngest of them was quite a bady. Always I used to sleep in the same room with this youngest brother, since I wanted to sleep very early at night, like this young friend. He always slept as soon he lay down on his bed. But I always sat up on my bed for some time for my prayer. One day I found that half his body was sitting up and a duplicate body was lying down also. Below the waist it was only one, but above the waist there was a double. I could see this phenomenon for a few seconds. Suddenly the non-real body evaporated. Another day, I saw a lady standing near him, looking at him. That form also disappeared after a few seconds. Some months after this, I went to their home in Calicut and found that the lady who appeared that night in the Madras home was their deceased mother. I had never seen her, nor had I seen her portrait till I went to Calicut, months after that vision.

6. About that time, I went to Trichur and was living in the same house mentioned in item 3. On that day I was sleeping in a room in the main building with another young man who had married in that family. His wife was not there and so we two occupied the room which he usually occupied. His mother-in-law was well-known to me. She had died many years before. In the middle of the night I went to the bath-room and when I came back, I saw near the door-way on the opposite side of the room, my young friend's mother-in-law standing there and looking at him. The same experience as before. I could see the form for a few seconds and it vanished. I knew her very well and there was no donbt about her identity.

7. I had to resign my tutorship in the college at Trivandrum. My father and many other persons who were interested in me disapproved of my action as they considered that a hasty step. I went to England, took my Degree at Oxford, and later secured a decent appointment in the Madras University. Soon after my appointment in the University I had to go to Trivandrum as a member of a

Commission and we were all entertained as guests of the State. For another member of the Commission and myself (we were the only two Hindu members), arrangements were made in the Observatory bungalow. The other members of the Commission were in the Travellers' bungalow. On the first night of my stay, the servants were dimming the light in my bed-rom. Two of them were holding the mosquito curtain to enable me to get into the bed and they dropped down the curtain. Another servant had put out all lights but one, which was kept rather dim. They all went away. Then across the curtain I could see my father (who had died a few months prior to that) standing near the wall, looking at me with an expression of extreme joy and satisfaction, smiling. Then he disappeared.

There were many other experiences. But these few remain indelibly in my mind after so many years interval. I have seen persons who were alive at that time, appearing before me when such persons were eagerly thinking of me, though I was many miles away. I had noted the time, and days after the event, I found that exactly at that time I was being talked about at the place where the person whom I could see in my vision was and who too figured prominently in that eager talk. When I was sleeping in a room with others, I conld see, quite in waking hours, my companion walking about in the room ; and when I asked about it, it was found that my companion had not even stirred from the bed and was fast asleep. When I felt disturbed by persons, of course unknown and inexplicable, who move about in my room, I noticed that on a few occasions, the other companion in my room felt the disturbance. I could clearly hear footsteps of persons walking. Sometimes I felt a pull on my bed. Many such minor events I cannot record now, since they have become hazy by the passage of time. But the few, definite examples I have noted above in detail are indelibly impressed on my mind.

There is no question of such forms being a projection of my mind. I could possibly not think of those persons. They were independant of my mental mechanism and impressed on me just like any other objective experience in life.

Whether persons live after their death, whether personality persists, whether they retain their form and habits, these are

problems which require serious consideration. To me such things are as true and as real as my experience of the so-called living persons. Existences finer than the material and physical, reality of Divine presence and of guidance from "above" in man's life, these are all matters in which I have no more doubts than I can doubt the truth about my daily meal. These are all matters too personal to be recorded. But the few experiences detailed above go beyond my subjective mental working and are as objectively real as anything else in this world.

An Incident of Psychological Importance.

On Tuesday the 21st of December, 1943, Sir S. Radhakrishnan unveiled the portrait of the late Mahamahopadhyaya Prof. S. Kuppuswami Sastriyar at the Sanskrit College, Mylapore, Madras. The portrait was presented by my two colleagues and myself in the Sanskrit Department of the Madras University. I had to conduct a meeting on that day, which was mentally very tiring. After the meeting I had no rest and I had to go to the unveiling ceremony. I was to propose Sir Radhakrishnan to the chair, to request him to conduct the proccedings and to unveil the portrait, and also to request the authorities of the College to aceept the portrait. The hall was full and the air was stuffy. When I reached the hall, I felt slightly uncomfortable. I got up from my seat and proceeded to the place where the seat was arranged for the Chairman. By the time I took a few steps, I lost my consciousness. What I remember next was that I was sitting near the Chairman and Sir Radhakrishnan asking me when I was starting for Benares to attend the Oriental Conference. Sir Alladi Krishnaswami Aiyar was speaking on behalf of the College Committee accepting the gift. In between, I had made a speech and the Chairman also spoke after unveiling the portrait. The interval must have been about half an hour. During this half an hour, I was completely unconscious; and yet my body and mind worked quite normally. Nobody noticed anything out of the ordinary, until I spoke about this to my friends the next day; no one knew anything about the abnormal working of my mind. I was told later that my speech was quite cogent.

SOURCES OF INDIAN ART

By P. Sama Rao, B.A., B.L.

(Continued from Vol. XXXV No. Page 19).

If the total height of the human figure be divided into 124 equal parts, each of these parts is called an *angulā*. The *āgama* has similarly prescribed dimensions for the parts of the human body in each of these poses. The matter is dealt with in such minute detail that the Western condemnation of our Indian art as wanting in proportion, anatomy, symmetry, and grace is baseless.

THE INDIAN ARTISTIC ANATOMY

Abanindranath Tagore, bimelf an Indian artist of very high order and a prominent pioneer of art renaissance in India, has after great pains arrived at the details of proportion of the human figure and published a small volume containing very precious and useful information at a low price so as to make it available even to a poor Indian artist.

The unit of proportion is *angulā* which is defined as one-fourth the width of the artist's own fist. Twelve such *angulās* or three widths of the artist's fist make a *tāla*; one-fourth of a *tāla* is called *amṣa*. Various proportions in the light of these units are prescribed for various figures as follows :—

(*a*) Naramūrthi :—10 *tālas*—Recommended for Nārāyaṇā, Rāma, Vāli, Indra, Bhārgava, Arjuna etc.

(*b*) Asuramūrthi :—16 *tālas*--Demoniacal figures like Hiraṇya-kas'ipu, Vrithra, Hiranyākṣa, Rāvaṇa, Kumbhakarṇa, Namūci, S'araba, Nis'umba, Mahīṣa, Raktabhya etc.

(*c*) Krūramūrthis ;—12 *tālas*. Destructive conceptions such as Chandi, (Bhairava), Narasimha, Hayagrīva, Varāha etc.

(*d*) Bālamūrthis ;—5 *tālas*. Infants such as Gōpala, Bāla-kṛṣṇa etc.

(*e*) Kumāramūrthis ;—6 *tālas*. Children such as Vāmana, Umā, Kṛṣṇa, etc.

Uttama Navathāla proportion which is also adverted to in the said Ams'avadbhēdāgama prescribes the lengths of the various parts of a figure with respect to this *tāla* measure as follows :—

LENGTHS

Middle of forehead to chin	...	1 Tāla
Collar-bone to chest	...	1 ,,
Chest to navel	...	1 ,,
Navel to hips	...	1 ,,
Hips to knees	...	2 ,,
Fore-head to the crown of the head	...	1 Amṣa
Knees to insteps	...	2 Tālas
Neck	...	1 Amṣa
Knee-caps	...	1 ,,
Feet	...	1 ,,

WIDTHS

Head	...	1 Tāla
Neck	...	2½ Amṣas
Shoulder to shoulder	...	3 Tālas
Chest	...	6 Amṣas
Hips	...	2 Tālas
Waist	...	5 Amṣas
Knees	...	2 ,,
Ankles	...	1 ,,
Feet	...	5 ,,

The dimensions of hands and their parts are fixed as follows :—

Lengths

Shoulder to elbow	..	2 Tālas
Elbow to wrist	...	6 Amṣas
Palms	...	1 Tāla

WIDTHS

Near armpits	...	2 Amṣas
Elbows	...	1½ ,,
Wrists	...	1 ,,

The face of the figure is divided into three parts : (*a*) from the middle of the fore-head to the middle of the pupils ; (*b*) from the middle of the pupils to the tip of the nose ; and (*c*) from the tip of the nose to the chin.

In the figures of children the trunk from the collar-bones below should be four and a half times the size of the head. Thus the portion of the body between the neck and the thighs is twice that of the face or the feet. Children have short necks and comparatively big

heads, for the growth of the head with the increase of age is much slower than that of the rest of the body.

The face is described as 'rounded like a hen's egg' or 'betel-leaf-shaped.' The fore-head must be in the form of a bow. 'The space between the eyebrows and the fringe of hair in front must have the arched crescent form of a slightly drawn bow.'

The eyebrows should be in the form of a bow and resemble the leaves of the neem tree. The form of a bow is prescribed for women, while the neem-leaf form, which is flatter in its convexity, for men. The various emotions such as pleasure, fear, anger are indicated by the raising, lowering, contracting or otherwise modifying the eyebrows, in the manner of a leaf disturbed by wind or a bow subjected to different degrees of tension.

The eyes have been described as fish-shaped, lotus-petalled, deer eyed and *kumuda* (water-lily) petalled. They are some times said to take the form of the water-wagtail, strident. Fish-shape and wagtail-shape are used chiefly in painting the eyes of women, while there are other shapes for the eyes of men, gods and goddesses in sculpture. The eyes of women at Ajanta seem to possess none of these shapes; but take the shape of still another kind, namely the sliced patol fruit. There is psychological justification for this prescription. The eyes of deer are noted for innocence; the eyes of fish for restlessness, the eyes of the lotus-petal for peacefulness and that of the water-lily or *kumuda* for the 'calm or repose of their drooping lids.'

The ears must be long and resemble the form of the Sanskrit letter ळ (la). In Bengal they are some-times compared to the outline of a vulture.

The nose has to assume the shape, the delicacy and the semi-transparence of the sesame or *champaka* flower. This type is adopted for figures of goddesses and for the painting of women. In the images of gods and the paintings of male figures the parrot noses are adopted. In former type the nostrils are bean-shaped and are inflated into the delicate convexity of a flower petal. In the latter type the nostrils are drawn up towards the corners of the eyes. For heroes, s'aktīs and great men, parrot noses are conventionally drawn.

The teeth must be small and close resembling either the pomegranate seeds or the jasmin buds, and must be dazzling like ivory.

Sankrit literature, no better type of which than S'rī S'aṁkara's Saundaryalahari and Kālidasa's Mēghadūtha and Ritu-Samhāra, could be cited in illustration as well as all early texts on art and erotics compare the ideal lips, for smoothness, fulness, colour, and shape to the ripe *bimba* fruit. *Bhandujiva* flower is also alluded to in this connection.

The chin is comparatively an inert part of the human face. It is not sensitive and expressive of emotions like the other delicate parts, such as the eyes, eyebrows, lips, nose and nostrils, which are the mobile elements. So the ancients have with very good reason compared the chin to the mango-stone.

The neck bears a similarity to the shape of a conch. The spiral turns at its top resemble the folds of the neck. Here also the analogy is complete because the neck is the seat of voice like the conch. It must also be tender and flexile like the lotus stem.

The trunk, that part of the human body below the neck and up to the abdomen is directed to be formed like the head of a cow. This is the best formation any one could think of; because, it suggests strength in the chest, slimness in the waist, and the folded loose character of the skin in the abdomen.

The middle of the body is compared to the *damaru* (sandglass) and to the lion's body.

Elephant's head suggests the form of shoulders and breasts and its trunk the arms. The forearms must be modelled like the trunk of a young plantain tree. 'This suggests the supple symmetry as well as the firmness of the arms.'

Fingers are compared to beanpods on their stem, while the thigh has to be fashioned after the trunk of a plantain tree for both males and females.

The knees take the shape of the crab's shell, and the shins the shape of the fish. 'The hands and feet have a traditional resemblance to the lotus or the young leaves of plants.' This is evident in the Ajanta paintings.

FURTHER CLASSIFICATION OF UNITS OF PROPORTION.

(*a*) *Karāngula* is equal to the length of the middle joint of the sculptor's middle finger.

24 such angulās make one Kiṣtu;
25 „ „ Prajāpatya;
26 „ „ Dhanugraha;

(*b*) *Dehāngula*: if a vigraha is divided into 116 or 120 equal parts, each of these parts is called a Dehāngula.

(*c*) *Prādesa* is the distance between the joint of thumb to the joint of the *Tarjinī* finger, (Fore-finger).

Tāla, is the distance between the joint of the middle finger to the joint of the thumb.

Gōkarna is the distance between the joint of thumb to the joint of the *Anāmika* finger (Ring-finger).

Vitasti is the distance between the joint of the little finger to the joint of the thumb.

In computing these distances the palm must be stretched to its natural utmost, and the distances measured between the middle points of the various sets of fingers.

(*d*) *Tāla* is the distance between the hairline of the brow to the point of the chin. It is sub-divided minutely as follows ;—

8 *Anūs* make one *Rēnu* ;
8 *Rēnūs* make one *Rōmāgrā* ;
8 *Rōmāgrās* make one *Likhyā* ;
8 *Likhyās* make one *Yūkā*
8 *Yūkās* make one *Yavā* ;
8 *Yavās* make one *Angula* ;
8 *Angulas* make one *Tāla*.

PROPORTIONS OF VARIOUS FIGURES

In computing the proportions for various deities the unit *angula* is described as equal to one-fourth the length of the (sculptor's) fist.

Twelve such *angulas* make one *Tāla*.

For *Naramūrthis* – human beings-must be of the length of ... 10 Tālas;

Krūramūrthis—cruel beings	„	...	12	„
Asuramūrthis—demons	„	...	16	„
Kumaramūrthis—boys	„	...	6	„
Bālamūrthis—Children and babes	„	...	5	„

Gods are divided into various sizes and these are the proportions :—

Gods like Brahma, Viṣṇu, Mahēśvara,—Chief gods, *Uttamadasatāla* proportion, equal to 124 *Dēvāngulas*;

Chief goddesses like S'rīdēvi, Bhūdēvi, Uma, Sarasvathī, Durgā, Uṣā, Saptamātrikas, etc.—*Madhyamadasatāla* proportion, equal to 120 *Devangulas*;

Inferior gods like Indra, Lōkapālakās, Ādityas, Chandra, Sūrya, Rudras, Vasūs, etc. *Adhamadasatāla*, equal to 116 *Dēvāngulas*;

Navagrahās and Kubēra—*Navārdhatāla*, equal to 114 *Devāngulas*;

Gandharvās and Daityāsurās—*Uttamanavatāla*, equal to 112 *Devāngulas*:

Yakṣās, Apsaras, and other beings of godly descent,—*Navatāla*, equal to 108 *Dēvāngulas*;

Narās: human beings, *Aṣtatālas*, equal to 96 *Dēvāngulas*;

Bethālās, and Prētās-*Sapta* and *Saṣtatālas*, equal to 84 and 72 *Dēvāngulas* respectively.

Dwarfs and Vignēśvra, *Panchatāla*, equal to 60 *Dēvāngulas*;

Children-*Chaturtālas*, equal to 48 *Dēvāngulas*;

Bhūtās and Kinnaras,—*Tritālas*, equal to 36 *Dēvāngulas*.

MĀNASĀRA-ĀGAMA

According to S'ukranīthi, classification of kings is made on the basis of income;

Sāmanthakā	1	to	3	lakhs or lakṣās;	
Mandālik	3	to	10	,,	,,
Rāja	10	to	20	,,	,,
Mahārāja	20	to	50	,,	,,
Svarāt	50	to	100	,,	,,
Samrāt	1	to	10	crores	
Virāt	10	to	50	,,	

Sārvabhauma-above 50 crores.

But in this Mānasāra āgama, which is earlier, the classification is based upon the number of queens and consorts (which indirectly means the monetary status to maintain) and is as follows:—

Srōtragrāhi, Aṣtagrāhi,	1	queen and	700	consorts;
Praharaka	2	,,	700	,,
Pattabhāk	3	,,	1300	,,
Mandalēs'a	4	,,	1400	,,

Pattādrika	5	queens and	2000	consorts;
Parsīka	6	,,	3000	,,
Narendra	10	,,	50000	,,
Ādhirāja	1000	,,	10 lakhs of	,,
Sārvabauma-Cakravarthi	1000	,,	many lakhs of	,,

The āgama prescribes different kinds of headgear or *makutas* and thrones to different kinds of gods, goddesses, and human beings :—

Kirītamakuta,	for	God Viṣṇu, Sārvabhaumāṣ, and Ādhirājas ;
Jatāmakuta,	for	God Brahma, Rudra, and goddess Manōnmani or Parvathī.
Sirāsatraka,	for	Pārṣanīkas ;
Karańdamakuta,	for	All other gods, goddesses, and Narēndras
Kēsabhanda,	for	Goddess Sarasvathī, Queens of Sārvabhaumas, and Mahārājas ;
Dhamilla,	for	Queens of Mandalīkas ;
Alakachūda,	for	Women who carry torches before kings and the wives of King's shield and sword bearers ;
Pushpapatta,	...	......
Ratnapatta,	...	......
Padmapatta,	...	......
Kuntala,	for	Goddess Indira, and consort of Viṣṇu

Of these the most commonly used are, Kirītamakuta, the Karandamakuta, the Jatāmakuta, and the Alakachūda. The Damilla, Alakachūda and the Kēsabandha are mostly modes of dressing up the hair ; and these when bound with flowers and strings of precious stones and jewels in different manner the ornamentation results in the makutas called, the Pushpapatta, the Ratnapatta, and the Padmapatta.

The āgama gives not only the various materials such as gold, precious stones, pearls, etc. that have to be used for, but also the proportions for the various parts of the makutas, in conformity with the size of the wearer's head. The height of a makuta of a Cakravarthi should be equal to the girth of his head ; that of the Ādhirāja ; or Mahārāja $\frac{1}{16}$; that of the Narēndra $\frac{1}{20}$; and that of

the Parṣnika one half less than that of the Cakravarthi. The height of the makuta of the queen of Cakravarthi should be equal to the girth of her head ; while that of the queen of Ādhirāja or Mahārāja two-thirds the girth ; the heights of the crowns of other queens, such as of Narēndra, equal to the length of the face. The height Kēsabanda etc. should be three fourths or half of the length of the face and that of the patta should be one-third the girth of the head. It is stated that the patta is the peculiar headgear of the Pattādhara. The patta to be used by the Mandalēṣa should be equal in height to one-fourth and that to be worn by the Pattabhāk one-sixth the girth of the head.

From this somewhat minute description of the makutās and from the known assignment of particular forms of gear to particular classes of divinities and human beings, it is easy to make out without mistake the status of the divinity or the human being. The headgear therefore forms an instance of definiteness in the conventional language of symbolism of the Indian art.

All the various kinds of makutās may be adorned with small gold and jewelled representations of Aṣtamangaḷās : which are, the śrīvatsa, swastika, pūrṇakumbha, cāmara, dīpa, catra, darpaṇa, and śaṁkha, arranged in the 'galapatta' or the broad-body of the crown. Their presence was enjoined as necessary for purposes of giving the wearer prosperity and happiness. These makutas when worn were usually bound with flower wreaths, a further symbol of auspiciousness.

The Vijayanagara kings wore kirītās, while the Travancore kings wear still to this day the Karanda-makutas.

The thrones or *Simhāsanās* were of four kinds, corresponding to the four kinds of holy annointments in the life-time of a king. They are, *Pratamāsana*, intended for coronation ; *Mangaḷāsana* for Mangaḷābhiśeka ; *Vīrāsana* for Vīrābhis'eka ; and the *Vijyāsana* for the Vijyābhis'eka.

Each of these thrones is divided into ten classes according to the details of moulding and ornamentation in their construction. These are; *Padmāsana*, *Padmakēsara*, *Padmabhadra*, *Śrībhadra*, *Śrīvisāla*, *Śrībhadya*, *Śrīmukha*, *Bhadrāsana*, *Padmabandhu*, and the *Padabhandha*. The āgama gives the dimensions of the various *āsanas* and their components such as *Janma* or *Upāna*, *Ardhakampa*, *Mātrapadma*, *Karṇavritta*, *Padmaka*, *Kandara* etc.

The following *āsanas* are prescribed for the following persons:—

Padmāsana,	for	All gods and Cakravarthis;
Padmabhadra,	for	Ādhirājas and Mahārājas ;
Śrībhadra,	for	Mahārājas and Narēndras ;
Śrīvisāla,	for	Pārṣnikas ;
Śrīsamjna, modification of Śrīvisāla	for	Pattādharas ;
Srīmukha,	for	Mandalēs'ās ;
Bhadrāsana	for	Pattabhāks ;
Padmabhandha,	for	Aṣtagrāhis.

For detailed measurements please refer to Mr. Gopinatha Rao's Indian Iconography Vols. 1 and 2.

* * * *

(8) **Bharatanātya, Vātsāyana's Kāmasūtras, Rasikapriya of Keśavadasa, Sāhityadarpaṇa, Bhās'ābhūs'aṇa, Rasamanjiri, Das'aūpa, Kālidāsa's Ritusamhāra and Mēghadūta, Rati Sastra of Sidda Nagarjuna and Anangaranga.**

No reference to the elements of our Indian art can be complete without referring to the *Nāyika* lore. This in essential in the depiction of incidents of the Bhaktimārga which has foundations in love. So, the essential traits of the various types of heroines have to be known by the Indian artist. The above books are the leading texts in the matter ;

(*a*) Per *Bharatanātya*, there are fourteen types of *Nāyikas :* (1) Lover ; (2) Beloved ; (3) Gentle, (4), Lordly ; (5) Possessive ; (6) Animated ; (7) Pleasing ; (8) Miscreant ; (9) Evil ; (10) Untruthful ; (11) Braggart ; (12) Shameless ; (13) Refractory ; (14) and Brutal.

This classification is based upon the mental condition of the *Nāyika.*

(*b*) Per *Sāhitya-darpaṇa*, *Bhūśābhuśaṇa*, *Rasikapriya*, — These repeat the same fourteen types as the Baratanātya, but substitute '*Atula*' for the *Anukula*' type.

(c) Per *Vātsāyana*, there are three main types, namely, the maiden, the wife, and the Hetaira.

(*d*) Per *Ratirahasya*, the heroine type is fixed with respect to her appearance only ; there are three, classes, namely,

the *Mrigi* (Gazelle-like), *Vadava* (Mare-like) and the *Hastini* (Elephant-like).

(e) Per *Ratirahasya*, *Anangaranga*, *Bhāśābhūśana*, *Rasikapriya*, — According to these texts there is a fourfold primary classification of the heroines into the types: (a) *Padmini*, (b) Variegated or *Chitrini*, (c) *Sankhini*, and (d) *Hastini*, in the descending order of merit. *Ratirahasya* gives yet another classification according to age; (a) *Bāla*, up to sixteen Years; (b) *Taruṇi*, sixteen to thirty; (c) *Prauda*, thirty to thirty-five; and (d) *Vriddha* after thirty-five years. *Sāhityadarpaṇa* and *Bhāśābhūśaṇa* give also a further classification in terms of the relation existing between the *Nāyika* and the Nāyaka, Pati, Upapati, and Vaisika as follows; (a) *Svakīya*-one's own; (b) *Parakīya* (another's); (c) *Sādhāraṇa*-Anybody's: (d) *Mughdha*-the artless or youthful; (e) *Madhaya*-adolscent; (*Mughdha* has several sub-types) (f) *Prauda* or *Pragalba*-the mature. All these are *Svakīyas* excepting (b) and (c).

The Pahari Paintings depict the eight types of the *Svakīya* Heroine enumerated as, (I) *Vāsakasajja*, she who is ready to receive her beloved; (2) *Svādhinapatika*, she whose lord is faithful to her; (3) *Virahat-kantika*, she who is longing in separation; (4) *Khandita*, she who has been deceived; (5) *Vipralabda*, she who waits in vain; (6) *Proshita-bhrtrika*, she whose beloved has gone abroad; (7) *Kalahantarika*, she who is divided from her beloved by quarrel; and (8) *Abhisārika*, she who goes forth to meet her beloved, in Bharatanātya, Sahityadarpaṇa, and Dasarūpa. But Bhās'ābhūśaṇa adds three more to the above eight types. They are (9) *Pravatyapatikạ*, she who anticipates separation;

Āgamapatika, she whose beloved is on his way home and whom she is expecting; and (11) *Āgathapatika*, she whose beloved has just returned.

The poet Sardar and others divide the *Abhisārika* into five classes in the light of the time when they go out in search of their beloved:—they are, *Suklābhisārika*, she who visits her beloved on bright moonlit nights; *Kṛṣṇābhisārika* she who visits her beloved in dark nights; *Divābhisārika*, she who visits her beloved by day; *Sandhyābhisārika*, she who visits her beloved in twilight; *Nis'ābhisārika*, she who visits her beloved at night.

(*g*) Rasikapriya of Kēs'avadāsa is a work of poetry on love, like Vidyāpathi's, dedicated to his patron, King Indrajit Shah. Most of the Pahari paintings of the seventeenth and eighteenth centuries A. D. conform to his types, and a considerable number of them are said to have been inscribed with texts from this work. It is said also that Kēs'avadāsa visited Akbar's court when he levied a fine for disobedience and revolt on his patron Indrajit Shah. Kēs'avadāsa gives the characteristics of the Svakīya heroines as follows:—

Svādhinapatika—She is virtuous, and her virtues tie the beloved fast to her, with the result that he always remains beside her. She is beloved of all gods and men. She is therefore the excellent type.

Utka—She is ever thinking of her beloved yearningly, whenever he fails to come to her house; she awaits him patiently at the door of the trysting-place. "She is represented as standing in the Pahari paintings beside or seated upon a bed of leaves under a tree or at the edge of some grove or beside a stream at night. The stillness of watcher and the loveliness of the trysting-place are generally indicated by the presence of a group of timid deer grazing, or snufting the wind and ready to dash away at the least sound."

These and the representations of the Abhisārika are generally the best and the most poetical. Ravi Varma's S'ākuntala Patralekhana is but a rudimentary attempt in this Nāyika lore.

Vāsakasayyā.—She awaits her lover by her bed; stands out at the door with eyes, happiness-crossed, in the eager hope that her darling is sure to come.

Abhisandhita.—This type is exemplified in Jayadēva's Rādha. Barbara Allen is her Western type. The Pahari painter depicts the departure of her lover in anger, after a brief quarrel with the heroine who gets deeply dejected on that account.

Khandita.—Jayadēva commemorates this type also in Rādha. She is offended when her lover instead of visiting her at night as promised turns up in the morning to receive not her embraces but her abuse.

Prōsitapatika.—She is eagerly awaiting with her *sakhi* the return of her beloved fixing the time for his return. On his not turning up, she becomes anxious, and her *sakhi* comforts her.

Vipralabdha.—She is grieved at her lover's not turning up at the appointed place fixed by her messenger. The heroine is represented as "tearing off her jewels, and flinging them down" because every jewel scorches into her flesh.

Abhisārika.—Kēs'avadāsa divides this type into three sub-types in terms of her motives, such as passion or pride or desire which actuates, her going forth. These types are (1) *Prēmābhisārika* (2) *Garbhābhisārika* and (3) *Kāmābhisārika.* Each of these sub-types is further divided into three; in all making nine types, as it were, of the *Abhisārika.* These nine types are ;—

Prēmabhisārika; Pracchannaprcmābhisārika; Prakās'a-premābhisārika; Garbhābhisārika; Pracchannagarbhābhisārika; Prakāsas'a Garbhābhisārika; Kāmābhisārika; Pracchannkāmābhisārika and *Prakās'akāmābhisārika.*

Ratiśāstra of Sidda Nāgārjuna: He divides women into four main types and gives their characteristics as follows ;—

(1) *Padmini Type.* (Lotus.) She is the best of her kind, beloved of gods and men. She is lotus-eyed, lean of body, and smells of the scent of the lotus. Her nostrils are small. She has a beautiful body and long tresses. She

speaks softly, and her breasts are not distantly divided. She is bent upon doing good to all and possesses a melodious voice. She is deer-eyed and seeks friendship of those with sweet speech. Her voice is melodious like the *Kokila's*, and her face is ever beaming with lotus smiles. She has a well proportioned perfect body. Her mind is always centred in her husband and she yearns for his return lovingly. She charms with her looks the entire world. She is a *Pativrata.* It is rare to find a specimen of her type in the world. The house in which she resides is a veritable heaven on earth. In it the flower of happiness is in eternal bloom, untouched by either sorrow or misery. The man in whose house this lotus smelling *Padmini* lives becomes wealthy, happy, and is the most blessed. She is therefore the dispenser of happiness—He in whose house she dwells is certain to grow rich, rear a big family, and become long-lived.

(2) *Chitriṇi Type.* Her body is neither too big nor to small; and her breasts are big and hard. She has lotus eyes and her nose resembles the sesama flower. She has pleasing manners and is adept in the lore of erotics. She has not much hair. She is of good conduct and is celebrated. She is never miserly. She is sweet-tongued to all, and speaks truth. She is kind, and has fortitude. She is cultured and is always absorbed in worship of God. She is devoted to her huband, and never looks at other males. She is devoted to Brahmins. She is a little passionate and is easily satified. She is moral.

(3) *S'ankini type.* She has eyes resembling the lotus petals, and is tall. Her breasts are hard and not distantly separated. Her speech is sweet and her neck is beautified by three lines, in the manner of that of the conch. She is morally inclined, and her body smells of salt. She is hasty in her passion and is always engrossed in erotic lore. She is not afraid of her husband or her superiors. She desires the embraces of other men in her hasty passion. She has a nose a little

tall. She is ever hungry, and thirsty, on account o which she is always hasty. She laughs loud.

(4) *Hastini Type.* She burns with passion, and is stout-bodied with red burning eyes. Her tresses are short, and her breasts hard and large. She has large nostrils, and her body emits the smell of toddy. She has stout lips. She is covered with thick hair and she is thirsty with passion. She is immoral and desires much the embraces of other men.

According to Nagārjuna, *men* are divided into four types; (*a*) the *Sasakajāti*-or the hare-type; (*b*) *Mrigajāti*-or the Deer-type; (*c*) *Vrus'bhajāti*-or the Bull-type; and (*d*) *Asvajāti*-or the Horse-type, the characteristics of which are given below:—

Sasakajāti. He is of good character, speaks kindly, and is truthful. His speech is tender and sweet. He loves always to be in the company of *Sādhus.* He has a perfect body. He will become rich and godly. His body is neither too big nor too small. He worships his *gurūs* and serves Brahmins. He never looks at other women, and is devoted to doing good to others. He talks grand and in a stately manner. He has patience, fortitude and is ever calm and collected. His mind never enters sinful ways.

Mrigajati. He has always a smiling face; has a smooth neck and a tall body. He is strong and is ever fond of dancing and music. He has the restless looks of a deer. He is gluttonous and is devoted to his superiors and God. He is a great devotee and runs instantly to Krishna Bhajanās. He treats his guests well to his utmost capacity as is their due.

Vrus'abhjāti. He is handsome, but has a stooped appearence. He will rear a big family. He is moral and bears a good conduct. His body smells of the areca-nut. He has a long tongue. He has small feet and a stout body, which looks ever fresh. He is never shy. On seeing women he is easily tempted and is not afraid of sinning. He does not sleep much, and is passionately fond of the embraces of other women.

Asvajāti. He is lean, withered and tall. He walks quick and fast. He has a fearless mind and is bent on sinful ways. He has a dark complexion, and is very immoral. He is a slanderer, and talks ill of others. He has no just principles. He is burning with lust, and his temper is quick. He has a stalwart personality, and is ever wakeful. He yearns always after women. He is very lustful and is not satisfied with the embraces of even a hundred women.

Nāgārjuna in his fourth chapter divides the *Kumāris* or girls immature and yet to be married into three types in the descending order of merit ; they are ;

Uttamakumāri Type. The best among these types is the Uttamakumāri who must be sought and espoused. Her complexion is either rosy or white or *Syama* (colour of wheat). She is neither too big nor too small. Her gait is that of either an elephant or swan. She has rows of small teeth. She has lotus palms, and large lotus eyes. She is morally inclined and is of good conduct.

Madhyamakumāri Type. She is ever just and moral and eats moderately. Her body is neither too big nor too small ; neither flabby, nor lean, nor stout, nor dry. Her tresses are long, and she has lovely nostrils. She is ever beaming with smiles regardless of sorrow or misery, and her movements are slow. Her navel is small. She talks sweetly to all and is of good character. She is ever devoted to God, Brahmins and superiors. She is impartial and treats everyone with equality.

Adhamakumāri Type. She is tall and withered with a body covered with much hair. Her eyes are of yellow colour (*Pingalavarṇa*). She has rows of long teeth, rather large. She is loquacious and immodest. She cuts ribald and tall jokes always. Her body is lean and withered (*Karkaśa*), with hard palms and a large belly. She has sparse short tresses. She is ever engrossed in bad ways. It is a great sin to see or touch her.

The Indian artist must necessarily know all these traits before he could sketch persons correctly in consonance with the *bhāva* he seeks to portray.

(*To be continued*).

CULTURAL ASPECTS OF MEDIEVAL KARNĀṬAKA

By Dr. A. P. Karmarkar, M.A., LL.B., Ph. D.

(*Continued from Vol. XXXV. No. 1 Page 43*)

THE EARLY YĀDAVAS OR THE YĀDAVAS OF SEUṆADES'A

- Dṛḍhaprahāra
  - Seuṇacandra I
    - Dhāḍiyappa I
      - Bhillama I
        - Rājagi or S'rirāja
          - Vāḍugi or Vaḍḍiga I
            - Dhāḍiyappa 1
            - Bhillama II, S'aka 922
              - Vesugi I
                - Bhillama III, S'aka 948
                  - Vāḍugi II
                    - Vesugi II
                      - Bhillama IV
                        - Seuṇacandra II, S'aka 991 or A. D. 1069
                          - Parammadeva
                            - Govindarāja
                            - Ballāḷa
                            - Bhillama
                          - Singhaṇa
                            - Mallugi
                              - Amaragaṅga
                              - Amaramallagi
                              - Bhillama V or I; died S'aka 1113 or A. D. 1191

THE LATER YĀDAVAS OR THE YĀDAVAS OF DEVAGIRI

Mallugi

1 Bhillama
(S'aka 1109-1113 or A. D. 1187-1191)

2 Jaitrapāla I or Jaitugi
(S'aka 1113-1132 or A. D. 1191-1210)

3 Singhaṇa
(S'aka 1132-1169 or A. D. 1210-1247)

Jaitrapāla II or Jaitugi

4 Kṛṣṇa, Kanhāra or Kandhāra
(S'aka 1169-1182 or A. D. 1247-1260)

6 Rāmacandra or Rāmadeva
(S'aka 1193-1231 or A. D. 1271-1312)

7 S'aṅkara (S'aka 1231-1234 or A. D. 1309-1312) 8 Singhaṇa
Brother-in-law Harapāla, killed in S'aka 1240 or A. D. 1318.

5. Mahādeva
(S'aka 1182-1193 or A.D. 1260-1271)

Āmaṇa

THE YĀDAVAS OF DEVAGIRI (OR THE SEUṆAS)
XII Century A. D.—1312 A.D.

They were originally styled as Seuṇa kings [134], mainly on account of the fact that they occupied the Seuṇa region. They trace themselves as of Yādava descent from 1000 A. D. [135].

1187-1191 A. D. *Bhillama*; *Sāmanta-bhuvaneśvara*, *S'rī Pṛthivīvallabha* and *Pratāpacakravartin*. By about 1189 A.D. he restored the Northern and Eastern portion of the Cāḷukya kingdom from Someśvara IV [136]. But the Raṭṭas of Saundatti, the S'ilāhāras of Karhāḍ and the Kadambas of Hāngal and Goa did not yield to him. Later the Hoysaḷas deprived him of the Southern province [137].

1191-1210 A. D. *Jaitugi*.

1210-1247 A. D. *Singhaṇa*.—He overthrew Ballāḷa II and restored all the lost dominions. He subjugated the S'ilāhāra

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134. E. I. III, p. 217; Rice, *Mysore Inscriptions*, p. 30; the Pratāparudrīya speaks of them as the Yādava kings of Sevana; I. A. XXI, p. 199.

135. E. I. I. p. 121; Sangamner grant of Bhillama II; Hemādri's *Vratakhaṇḍa*, Bhandarkar R. G., *E.H.D.*, *App. c*.

136. *Carn. Des'a*, Ins. II, p. 356.

137. *P. S. and O. C. Ins.* 1, 2, 3; *Mysore Inscriptions*, p. 30.

country; subdued Bhōja[138]; and invaded the Gurjara country[139]. His Daṇḍanāyaka Vīcana reduced the Raṭṭas of Saundatti and the Kadambas of Goa[140]. The famous Cāṅgadeva, the royal astronomer, founded a college for the study of Siddhāntaśiromaṇi[141].

1247-1260 A. D. *Kṛṣṇa.*

1260-1271 A. D. *Mahādeva.*—He defeated Viśāla but lost his possessions in Mysore. The Guttas were his feudatories. The famous and brilliant scholar Hemāḍapanta, the author of *Deśīnāmamālā*, was his minister[142].

1271-1312 A. D. *Rāmadevarāya* and *Śaṅkara.*—Rāmadevarāya is referred to in the *Jñāneśvarī* of Jñāneśvar, and in a manuscript of the Nāmaliṅgānuśāsana of Amarasimha (1297 A. D.). Rāmadevarāya and his son S'aṅkara were routed in 1294 A. D. by the forces of Allauddin, under the generalship of Malik-Kafur. The dynasty very soon came to an end.

The *Smṛtisthaḷa*, a mahānubhāva work in mārāṭhī, describes that Kāmāyisā was the senior queen of Rāmarāya; and that after the death of Rāmarāya she was forcibly thrown into the funeral pyre by her step-son Singhaṇa. This Singhaṇa seems to be the step-brother of S'aṅkaradeva. With Singhaṇa the dynasty came to a close[143].

THE FOUR DYANASTIES OF VIJAYANAGARA
1336-1567 A. D.

Hakka and Bukka, the sons of Saṅgama, were the two founders of this dynasty. It is said that the head of the S'ringeri Maṭh, namely, Mādhava (Vidyāraṇya) helped them during the foundation of the empire. It is still an unsolved problem.

Mr. D'Silva, pretty beautifully summarises the position: ' The first or the Saṅgama dynasty of the Yādava race, held the throne from 1336 to 1478 A.D. A Sāḷuva chief then usurped the throne, and with his son and successor, began the Sāḷuva dynasty

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138. R. G. Bhandarkar, the *Early History of the Deccan*, pp. 240. ff.
139. *Ibid.*
140. J. B. B. R. A.S. XV, p. 385.
141. E. I. 1. p. 338.
142. R. G. Bhandarkar, the *Early History of the Deccan*, p. 248.
143. *Smṛtisthaḷa*, edited by V.N. Deshpande paras. 145-46, 148-50 and p.123.

DYNASTIES OF VIJAYANAGARA

I. *Saṅgama Dynasty*

Sangama I = M. Kāmākṣi

- 1. Harihara I
- Kampaṇa (Governor of East and West)
- 2. Bukka I = M. Jomma and Gauri
- Mārappa
  - Savanna II
- Muddappa

Children of Kampaṇa and Bukka I:

- Sivanna I
- Saṅgama II
- 3. Harihara II = M. Mallā and Pampā
- Kamapaṇa II (did not reign)
- Virūpaṇṇa or Virūpākṣa I
- Bhāskara Bhavadura
- Mallinātha son unknown
  - Chennappa or Channappa

Children of Harihara II:

- 4. Bukka II = M. Tippambā
  - Bhūpati Udaiyar
- Virūpākṣā II or Virupaṇṇa (Succession Disputed)
- 5. Devarāya I = M. Hemāmbikā
- Chikkarāya
- Jommaṇa

Children of Devarāya I:

- Mallapa or Mallaṇa
- 6. Vijaya, alias Bukka III or Vijaya Bhūpati = M. Nārāyaṇi
- Harihara III
- Rāmacandra

Children of Vijaya:

- Harima—Dau. = M. Sāḷuva Tippa
- Devarāya II 'Abhinava, Prauḍha-Pratāpa,' 'Gajabeṇṭekara = M. Sidala and Ponnala
- S'rigirindra or 'Parvatarāya' or 'Pratāpa-dēva-Rāya'

Children of Devarāya II:

- 8. Mallikārjuna 'Prauḍha-pratāpa' Immaḍi 'Vijaya'
- 9. Virūpākṣa III
  - Prauḍhadeva

II. SĀḶUVA DYNASTY

1. Sāḷuva Narasimha I (usurped the throne between July 29, 1485 and November 1, 1486)

- A Son
- Immaḍi-Narasimha or 'Tamma' or Tammaya' (Dharmarāya) Killed in 1505; and the Tuluva Minister Narasa Nāyaka usurped the throne (1505).

III TUḶUVA DYNASTY

Timma = M. Devaki

Ī s'vara, alias Kṣitipalaka = M. Bukkamā and Devaki

1. Narasa Nāyaka = M. Tippaji, Nāgalā and Obambikā, 1505

(By Nāgalā)

- 2. Vira Narasimha 'Bhujabalarāya
- 3. Kṛiṣṇadevarāya
  - Tirumala
  - Dau. Tirumalāmbā = M. Aliya Ramarāya of the Araviḍu family
  - Dau. Vengalā = M. Tirumala of the Araviḍu family —brother of Rāmarāya

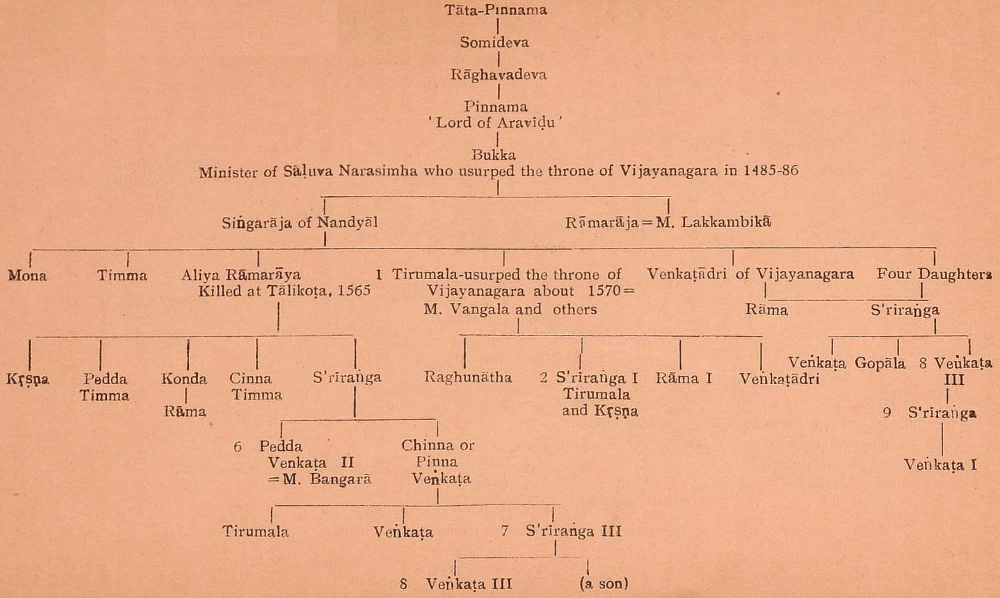
(By Obambikā)

- 4. Acyuta
  - 5. Veṅkaṭādri
- Raṅga—M. Timmambā
  - 6. Sadās'iva

rāya of the Araviḍu family

—brother of Rāmarāya

IV ARAVĪḌU DYNASTY



(also Yādava) from 1478 to 1496 A.D. Then came the Narasinga dynasty from Tuḷuva, which reigned from 1496 to 1567 A.D. The fourth and the last was the Aravīḍu dynasty (Telugu) which was in power from 1567 to 1668 A.D. It was from a member of this line, S'rī-raṅgarāya III, that the English received a grant of the site of Madras in 1640 A.D." [144].

(I) SANGAMA DYNASTY
1336-1478 A.D.

1336-1379 A.D. *Harihara* I. He was succeeded by Bukka.

Bukka ; Hindu-Rāya-Suratrana—His two brothers Kampaṇa and Mārappa ruled over a part in the East (near-about Nellore) and West respectively. He subdued the Kadambas. The building of the new city and the transformation of its name into Vijayanagara, the City of Victory, are said to have been the work of Bukkarāya [145]. He reconciled the religious quarrel between the Jains and the Hindus [146]—which incident has brought him deserved fame in history.

1379-1406 A.D. *Harihara II—Mahārājādhirāja, Rāja-Parameśvara, Karnāṭaka-Vidyā-vilāsa* [147]. He carried on the struggle against the Sultans of Gulburga.

1406-1419 A.D. *Devarāya I;* Dewul Roy (Ferishta). It is said that Timmayya Ārasa, the later Minister of Kṛṣṇarāya, warded off the conspiracy on his life [148]. In his later years he gave a crushing blow to the Sultans and laid waste the Bijapur City. But the Sultan's son Ahmadshah, as a reaction, massacred thousands of Hindu men, women and children. Peace is said to have been effected during the later period.

1489 A.D. The Bahamani Kingdom was divided into five parts, Bijapur, Ahmadnagar, Golcoṇḍa, Berar and Bidar.

1420 (?)-1443 A.D. *Deva Rāya II* ; *Gaja-Veṇkkāra*—an elephant hunter. He possessed 10,000 Turuṣka horsemen in his services [149]. The mighty glory of the empire is described by the foreign travellers thus: 'The kings of Pallecote (Palamcottah),

144. D'Silva, *The Royal Lāñchanas*, MS.
145. E. C. V. Cm. 286.
146. E. C. VIII, Sb. 136 ; IX, Ma. 18 ; II. Sb. 136.
147. I. A. LI. p. 234.
148. *Ibid.*
149. E. C. III, Sr. 15,

Coullao (Kollam *i.e.* Travancore), Ceyllas (Ceylon), Peggu (Pegu), Tennaserim and many other countries paid him tribute, The next two reigns are not worth mentioning.

1443-1478 A.D. *Mallikārjuna* and *Virūpākṣa.*

(II) THE SĀḶUVA DYNASTY

1478 to 1496 A.D.

1478-1496 A.D. *Sāḷuva Narasimha— Medive-Miśr guaṇa-; Kaṭhora Sāḷuva* He was the most powerful monarch in Karnāṭaka and Teliṅgāṇa. He usurped the throne of Virūpākṣa in 1478 A.D. He fled away, captured and plundered Kāñcī, when his capital Vijayanagara was attacked by the Bahamaṇi Sultans.

Immaḍi Narasimha—He was murdered by his general Narasa in 1496 A.D. and a new dynasty of the Tuḷuvas enters on the scene.

(III) THE TUḶUVA DYNASTY

1496-1567 A.D.

Narsa--Bestowed gifts and donations at Rāmeśvara and other places.

1509-1530 A.D. *Kṛṣṇadevarāya*—He was the most famous personage among the Rāyas of Vijayanagara. He inflicted a crushing blow against the Muhammadan armies. "His empire reached Cuttack in the East and Salsette in the West." He invaded Kaṇḍavīdu and took Vīrabhadra as prisoner [150].

Kṛṣṇadevarāya was a patron of Sanskrit and Telugu literature. ' He had in his court the *Aṣṭa-Diggajas* or the eight celebrated poets. Regarding his works in the field of literature *cf.* '*Sources of Vijayanagara History*' [151]. He built the town of Hospet in honour of Nāgaladevi, a courtezan, and to whom he was bound by promise in his youth [152].

1530 A.D. *Acyutarāya*—He built the Acyutarāya temple at Vijaya. *Veṅkaṭa*—He was crowned as king when still an infant. *Sadāśivarāya* and *Rāmarāya*—Rāmarāya was the brother-in-law of the great Acyutarāya. He is called the 'Bismark of the Vijayanagara Court'. In fact it was he who managed the entire affairs in the state.

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150. E.C. XI, Dg. 107.
151. S K. Iyengar, *Sources of Vijayanagara History: cf.* also *Literature (infra)*
152. Sewell, A *Forgotten Empire*, p. 363.

1565 A.D. A bloody battle ensued at Rakkasa-taṅgaḍgi, wrongly designated as of Tālikoṭ; in which Rāmarāya was slain and the town was being plundered and sacked for a period of over six months. Sewell gives a graphic account of the same.

(IV) THE ARAVĪḌU DYNASTY
1567-1668 A.D.

The Aravities, 'the powerful ministers of the last two emperors' occupied the throne after the battle of Rakkasa-taṅgaḍgi. They trace their origin to the moon [153]. The later chiefs of Ānegundi are these very people. They still get the pension under the British Government.

Tirumalarāya; *Raṅgarāya*.

Veṅkaṭa I, *Komara* or *Cinna Veṅkaṭādri*. In 1585 the capital was removed to Chandragiri and later to Chinglepet. The Golconda forces captured these capitals in 1644.

Raṅgarāya II—He fled to S'ivappā-nāyaka, chief of Bednūr. The Vijayanagara Empire ended with him.

1584-1614 A.D. *Veṅkaṭa II*—(Brother of Raṅga) He was annointed by the famous Tātācārya [154]. He had set abate all the Muslim raids [155], and plundered the horses and umbrellas of Mahmadshah, son of Malik Ibrahim. He subdued the turbulent Nāyakas in the South; firmly established the Rājas of Mysore in their own realm; formed an alliance with the Portuguese and fostered literature and fine arts in the empire [156]. After his death a civil war broke out.

THE MINOR DYNASTIES
1145-1189 A.D.

Besides these, the Kaḷacūris and the various feudatories (Mahāmaṇḍaleśvaras) *i.e.* the Silāhāras, the Raṭṭas, the Kadambas, the Sindas, the Pāṇḍyas, the Guttas, the Senavāras, the S'āntaras, the Kaḷacūris, from 1400 A.D. and later on the Āḷūpas, the Nāyakas, the Cāngālvas, the Holalkeri families, Haidar, Tipu and the Oḍeyars appear on the scene.

(*To be continued.*)

153. E.C. XII, Trans. 1.
154. E.I. XII, p. 159.
155. E.I. XII, p. 161.
156. cf. D'Silva, "*Royal Lañcchanas*"; cf. also Heras, The *Aravīdu Dynaṣty*, Chaps. XV, XVII, XIX, and XXI.

THE STORY OF THE ASURAS

By Rao Sahib N. K. Venkatesam Pantulu, M.A., L.T.

(Continued from Vol. XXXV. No. 1. page 31.)

(V) THE HOME OF THE ASURAS

According to Hindu literature, the asuras and the devas were the sons of Diti and Aditi respectively, the two wives of Kaśyapa, the son of Brahma. Their mutual enmity was due to their different outlooks on life. The asuras ever aimed at material pleasure and power, while the devas aimed at spiritual perfection through Vedic karma. Both performed penances and both received boons from the gods. While the devas prospered with the right and righteous use of the *puruṣārthās*, the asuras failed at every step as they always had materialistic ends in view.

Yajur Veda gives an intersting account of their mutual recriminations and the ways in which the devas over-powered the asuras in many places. I have collected them in my paper on the Devas and the Asuras, published in this Journal Vol. XXVIII. Pages 28 to 39.

There are many stories of the rise and fall of the asuras in the *purāṇas* also. From a close study of some of them, it is seen that the asuras should have attempted to wrest the possessions of the Devas and the Brāhmaṇas on many occasions. They seem to have striven against their enemies in the region of India from the Narmadā to the Himālaya. I set forth hereunder some interesting references :—

1. The Skānda Purāṇa, III. Brahma Khānda-ii. Dharma Āraṇya Mahātmya speaks of a Brāhmaṇa-Vaiśya colony established at the region from Prabhāsa to Kurukṣetra. This was devastated more than once by the asuras, *viz.* Lolajihva, Karnātaka and Lohasura, the son of Bali. It was re-established by the Trinity and by Śri Rāmachandra.

2. Nārada created a second colony in the region from Narmadā to Prabhāsa under the name Mahisāgara Sangamakṣetra. (Skānda Purāṇa, I. Mahes'varsa Khānda—ii. Kaumārīka Khānda.) Kapila also co-operated with Nārada in the founding of this Brāhmaṇa colony. Clear traces of the existence of this *kṣetra* or region could be found even to this day.

3. It is clear that both these *Kṣtras* were primarily S'iva *kṣetras.* Viṣṇu and S'akti were also established in those regions. But Śiva generally helped the asuras and the devas. Generally, Brahma and Śiva gave boons to the asuras and Viṣṇu overcame and crushed them.

4. Mahiṣa had his seat at Māhismati on the bank of Narmadā. He was killed by Devi as Mahālakṣmi, created from the *tejas* of all the devas.

5. Mahiṣa's brother Rakta-beeja was one of the generals of the twin asuras S'umbha-Nis'umbha. The fight between Devi as Sarasvatī and the two asuras was in the Himālayas. They should have had their domain in that region. (Dēvi Bhāgavata and Mārkandeya Purāṇa).

6. Tāraka had his seat near Narmadā and he was killed by Skanda, the son of S'aṅkara, and in memory of this event Skanda set up a pillar of victory at Mahīsagara Sangama. (Kaumārika Khānda).

7. Dēvi Bhāgavata (in Skānda IX. 15-25) relates the story of the asura S'aṅkhacūda. His sway is described in Ch. 21 to have been over the region of the *kṣetra* of Kapila (part of Mahīsagara Sangamakṣetra) near the Western Sea, on the bank of the Candrabhāga or Puṣyabhadrāvati.

These point to the region of India extending from the Narmadā to the Himālayas as the first seat where the devas and the asuras strove for dominance materially and spiritually.

Note:—Skānda Purāṇa-III, Brahma Khānda—ii. Dharma Āraṇya Māhatmya (from Prabhāsa to Kurukṣetra) speaks of the great colony, the first Āryan abode [established by Brahma, Viṣṇu and Śiva in honour of the penance of Dharma (Yama)]—consisting of 18,000 Brāhmaṇas, 36,000 Vais'yās and 60,000 women of the Gandharva race. It was attacked successively by the asuras Lolajihva, Karnātaka and Lohasura, the son of Bali. Śrī Rāmacandra, in his forty-fourth year, two years after his coronation, re-established the colony and gave the inhabitants fifty-five villages and a copper-plate setting forth their rights and privileges. In the Kaliyuga, the Jain King Kumarapāla confiscated their properties and it is said that this king, seeing the glory of S'rī Rāma and Ānjanēya, demonstrated to him by three thousand Brāhmaṇas, gave

back the properties to the inhabitants and giving up the Jain faith, re-established *Sanātana dharma* in his kingdom, with its capital at Moherakapura, first established by Śrī Rāma.

The Skānda Purāṇa-I-Mahes'vara Khanda—ii. Kaumārika Khānda gives the story of another colony of Brāhmaṇas established by Nārada and Kapila in the region—Mahīsāgara Sangamakṣetra, from the Narmadā to Prabhāsa. The sage took the region from King Dharma Varma of Saurāṣtra and transferred 26,000 Brāhmaṇas from Kalāpa village to this holy region. Of them, Kapila took 8,000 and created a small colony in his own name.

Both these *kṣetras*, Mahīsāgara Sangama and Dharma Āraṇya were S'iva *kṣetras*. There is evidence that S'iva was the deity primarily presiding over these two great regions of the earliest India. The recent discoveries in those regions naturally reveal many relics of S'iva worship. From the reference to Kaumārīka Khanda ch. 2. sl. 86 it is clear that Dharma Āraṇya was the earlier and Mahi *kṣetra* was later in point of time.

From Skānda Purāṇa-V. Avanti Khanda (i) Avanti Māhtamya, it appears that Mahākāla Vana, co-existent with Mahīsāgara-Sangamakṣetra (I.—Mahes'vara Khānda—ii. Kaumārika Khānda; and Dharma Āraṇya, III. Brahma Kānda ii, Dharma Āraṇya Māhatmya)—what may be called the Narmadā—Sindhu (Indus) Valley was the seat of the conflicts between the asuras and the devas. All the important details are found in the Avanti (Ujjaini) Māhatmya.

From Skānda Purāṇa II—Vaiṣṇava Khānda-ii-Puruśottama māhatmya [Jagannathakṣetra or the present Puri], it is seen that in later times Nārada took Indradyumna, king of Mālva (Avanti or Ujjaini) *i e.* Western India (the region of the dharma āraṇya, to Neeladri, close to the Eastern sea-coast) and the king established the Viṣṇukṣetra of Jagannatha with the presiding deities, in wood, S'rī Kṛṣṇa, Balarāma and Subhadra (Lakṣmi) together with cakra.

(VI) A TENTATIVE CHRONOLOGY.

Previous Kalpas. S'aṅkha killed by Viṣṇu as *Matsya.* (Skānda Purāṇa, Vaiṣnava Khānda, Kārtika Māhatmya, Ch. 13 and Mārgasira Māhatmya, Ch. 14)

Hayagrīva killed by Viṣṇu as Hayagrīva. (S'ānti Parva. Ch. 340).

Jalandhara killed by S'aṅkara. (Skānda Purāṇa, Kārtika Māhatmya, Ch. 14—22).

Madhu-Kaitabha killed by Viṣṇu witht he aid of Dēvi (Mārkandeya Purāṇa, Ch. 78). Dēvi Bhāgavata, I, 6-9; V. 2-20; V. 21-31; X. 10-12.

Mahis'āsura-killed on Arunācala Hill (Arunāchala Māhatmya) by Dēvi as Mahālakṣmi. (Mārkandeya Purāṇa Ch. 79-80).

Śumbha and Niśumbha, who were the generals of Jalandhara, were killed by Dēvi as Sarasvatī. (Mārkandeya Purāṇa. Ch. 86-87.) Skānda Purāṇa, Kārtika Māhatmya, Ch. 29 (4) curse of S'iva to be killed by Dēvi (during the fight against Jalandhara).

Rakta-beeja, brother of Mahīśa, killed by Dēvi, in the course of the war with S'umbha and Nis'umbha (Mārkandeya Purāṇa, Ch. 85).

Our Kalpa—first Kṛta Yuga. Hiranyākśa killed by Vis'ṇu as *Varāha.* (S'ānti Parva, 207-211 Harivaṁṣa, III. 33-40. Dēvi Bhāgavata, VIII. 2).

Fourth Kṛta Yuga. Hirnanyakaṣipu killed by Viṣṇu as *Nṛsimha.* (Harivaṁṣa. III. 41-47.)

Fourth Treta Yuga. Bali subjugated by Viṣṇu as *Vāmana.* (Harivaṁṣa III. 48-72)

Tāraka was killed by Skanda; (Skānda Purāṇa, Mahes'vara Khānda, Kedāra Khānda, Ch. 27-30. Kaumārika Khānda, Ch. 14-35).

After the fall of Tāraka (Kaumārika-Khānda 32 (48-49) Kālanemi killed by Viṣṇu (Harivaṁṣa I. 42-48).

Durgama killed by Dēvi, hence called Durga. (Dēvi Bhāgavata. VII. 22). (Dēvi also called S'atākṣi and S'ākambhari.)

Aruṇa killed by Dēvi as Bhramari (Dēvi Bhāgavata, X. 13.) referred to in the future tense.

Tris'iras was first killed by Indra, and then Namūci and Vṛatrā were also killed by Indra. (This was after the *avatāra* of Viṣṇu as Mōhini during the churning of the ocean and the *avatāra* of Vāmana).

Next Bali (not the famous Bali) was killed by Indra, and Jambha also was killed by Indra during the war of Skanda against Tāraka. •

S'aṅkara then killed Gajāsura. Tripura (Harivaṁṣa III. 133; Drōṇa Parva, 203, Karṇa Parva, 34-35), Bala, Andhaka (Harivaṁṣa II. 86-87), and his son Ādi (Skānda Purāṇa, Kaumārika Khānda Ch. 29) were killed by S'aṅkara. (the time for these is not clear).

Twenty-fourth Treta Yuga. Rāvaṇa and Kumbhakarṇa, with all their kinsmen, killed by Viṣṇu as *Sri Rāmachandra.*

Twenty-eighth Dvāpara Yuga. Śisupāla and *Dantavakra* were killed by *Sri Kṛṣṇa,*—referred to also in the future tense in Mārkandeya Purāṇa. Ch. 88.—the *avatāra* of Viṣṇu (connected with the Story of the Harivaṁṣa and the Mahābhārata. The Mahābhārata follows Harivaṁṣa in point of time).

Note:—It is said that the *dvārapālakas* (door-keepers) of Viṣṇu, Jaya and Vijaya agreed to take birth as His enemies in three lives and reach the feet of Viṣṇu, when they once transgressed dharma. The three births of the two people were Hiraṇyākṣa and Hiraṇyakas'ipu; Rāvaṇa and Kumbhakarṇa; and S'isupala and Dantavakra.

Jaya and Vijaya, the sons of Kardama Prajāpati, born through his sight of Devahuti, the daughter of Tṛnabindu, were great devotees of Viṣṇu. They officiated at a sacrifice performed by the great King Marutta. A quarrel ensued between the brothers over the division of the gifts obtained from Marutta. Each cursed the other. Jaya became an elephant and Vijaya became a crocodile. Both took up their abode in a tank. Both remembered their past glory and continued to be *Viṣṇubhaktas*, devotees of Viṣṇu. One day the crocodile caught the legs of the elephant and the elephant (Gajendra) appealed to Viṣṇu for relief. Viṣṇu relieved both from their curses and took them to *Vaikunṭha* and made them his guards. (Skānda Purāṇa. II. Vaiṣṇava Khānda-Kārtika Māhatmya Ch. 28.) This story supplies the basis of the story of Gajendramokṣa, in S'ri Bhāgavata.

Note:—In Harivaṁṣa, I. 54 it is said that, after the fall of Madhu, Lavaṇa, his son, established his sway in Madhuvana; after the fall of Ravaṇa and the accession of S'rī Rāma on the throne of Ayodhya, Lavaṇa sent a challenge to Rāma. Rāma sent his brother S'atrughna to deal with Lavaṇa. He killed Lavaṇa,

brought the Madhuvana under the sway of the Solar Race and built the City of Mathurā (now Muttrā) in the form of a half-moon. It was there that, later on, S'ūrasēna was made the ruler of the Yādavas and the early life of S'rī Kṛṣṇa was closely associated with Mathurā. The capital of the Yādavas was shifted to Dvāraka by S'rī Kṛṣṇa, when Kālayavana invaded Mathurā, which was not well defended. (Harivaṁṣa II. 55). But after the end of the Yādavas (Mausalā Parva), Vajra was made by Yudhiṣtira to rule at Mathurā (Mahābhārata says "at Indraprastha" Mahāprasthana Parva Ch. 1, while, the Skānda Puārṇa, Vaiṣṇava Khānda, Bhāgavata Māhatmya, Ch. 1. says that Vajra ruled at Mathurā).

Dēvi Bhagavata, V. 20, says that S'atrughna of Ayodhya was given the kingdom of Mahīśa after the asura was killed by Dēvi as Mahālakṣmi. Mahīs'a had his capital at Māhiṣmati on the bank of the Narmadā. While the Yādavas ruled, having their capital at Mathurā, the Haihayas established their capital at Māhiṣmati.

These two stories put together would bring the fall of Mahīśa close to the twenty-fourth *Tretā Yuga* of our *Kalpa*. (see the above Chronology). In that case we have to conclude that the fall of Madhu-Kaitabha at the hands of Viṣṇu must have been at the beginning of this *Kalpa*. The fall of Mahīśa at the hands of Dēvi should have been during the time of Rāma in the twenty-fourth *Treta Yuga*. The fall of S'umbha and Nis'umbha, who had Rakta-beeja, the brother of Mahīśa, as their general, must have occurred later than the twenty-fourth *Treta Yuga* of this *Kalpa*. This would make the interpretation of Dēvi's message to the dēvas after the fall of S'umbha and Nis'umbha in the Mārkandeya Purāṇa Ch. 88 easy where Dēvi says that she would appear as S'rī Kṛṣṇa (S'rī Kṛṣṇa's Sister) in the twenty-eighth *Dvāpara Yuga* for the end of asuras as terrible as S'umbha and Nis'umbha.

(To be Concluded.)

THE FRENCH AT FRENCH ROCKS

BY Rajacharita Visharada Rao Bahadur
C. HAYAVADANA RAO, B.A., B.L.

FRENCH ROCKS is four miles north of Seringapatam, and is situated in a salubrious part. That was the reason why the French officers cantoned here while in the services of Haidar and Tippu. It is well situated on the Mysore-Nāgamangala Road. Its European name is derived from the fact that the French in Haidar's and Tippu's services were stationed here. A regiment of the Madras Native Infantry also was quartered here in cantonment until 1881 A.D. when it was given up as a military station. That, in brief, is all that could be mentioned about the place and its origin.

The French Rocks Cemetery has some thrity-eight tombstones with inscriptions in English. All these belong to officers (and their relations) of N. I. Regiments stationed here between 1832 A.D. and 1877A.D. In 1881 A.D. French Rocks ceased to be a cantonment.

A French correspondent enquires whether any French are buried here. I have made careful enquiries in the matter and have visited the place more than once on this errand and find no ground for believing that there are any French officers or private men buried here.

The French in Haidar's and Tippu's service were no doubt stationed here but there are no tombstones relating to them here to mark their connection with it. I doubt if any of them were ever buried here, at French Rocks. If, indeed, any were buried here, no tombstones were put up for them.

According to one account, just before the war of 1799 A.D. there were about fifty-nine Frenchmen in Seringapatam, including Francis Ripaud, a lieutenant in the French navy, who was their leader. Tippu's ambassadors accompanied Ripaud to the Isle of France (Mauritius) and reached it in January 1798 A.D. Tippu had requested of General Malartie, the Governor of the Isle, to send to his aid 10,000 French troops and 30,000 Negroes. Malartie sent only one hundred French subjects who volunteered with Tippu's envoys and they all landed at Mangalore in April 1798 A.D. Among these was Captain Das Vaisseau Dubuc.

According to another account (General Harris' Report to the Commander-in-Chief), the party of Monsiuer Chapuis, who was also of the party from Mauritius, consisted, at his surrender, of seventeen officers and thirty-six non-commissioned officers. The party was thus, in all, fifty-three including officers. The party of Monsieur Questin, being the remains of Lally's Corps, long in the service of Haidar and Tippu, consisted of four officers and forty-five non-commissioned officers and privates. Monsieur Chapuis surrendered with his colours and men, on the death of Tippu, to a battalion of the eighth Regiment of Madras Sepoys.

The total French troops who fought in Tippu's military forces in 1799 A.D. and surrendered was, according to this account, only one hundred and two including officers.

A third account states that the total of the French troops when General Harris began his siege operations and took his final stand in April 1799, was only 120, including officers. This may be taken as the highest number of Frenchmen present at the siege on Tippu's side.

These different accounts do not mention more than one hundred and twenty as serving under Tippu in his final war. With the Nizam, at that time (June 1798), there was a French contingent of 14,000 men under the command of Monsieur Raymond. These were, at Marquess Wellesley's demand, successfully disarmed and sent to France. Some of these were therefore in a position to join Tippu.

Accordingly, we may assume that there were one hundred and twenty men in the service of Tippu during the fourth and last Mysore War and, of these, one hundred and two surrendered at its end. The loss in the French ranks could thus have been only eighteen at the highest. Even this figure may be deemed a large one as General Harris in his despatch to the Commander-in-Chief at Madras states that with Monsieur Chapuis "many of the French party under his command" surrendered. Some few had evidently escaped or evaded pursuit. This being so, the few that fell may perchance have been buried locally, their graves being now untraceable, bearing no tombstone on them.

STUDIES IN BIRD-MYTHS — NEW SERIES No. X.

The Chenar Tree in Kashmiri-song

BY THE LATE PROF. SARAT CHANDRA MITRA, M.A., B.L.

THE Chenar (or Chinar) is a Persian name of the Oriental Plane tree, *Platanus Orientalis*, classed under the *Platanaceae* belonging to the *genus Platanus* (Latin, meaning broad from its broad leaves) which comprises lofty and outspreading trees with broad, angular and palmately-lobed leaves and with bark which peels off in irregular patches. It is indigenous to Persia and the Levant though now naturalised in Kashmir and the Punjab where it adds to their scenic beauty by its stately lines along the banks of the picturesque lakes and rivers.

Kashmiris regard this tree as so beautiful that one author has said: "The chenar is justly regarded as a celestial object in a Kashmiri landscape. Rich in foliage as it is, the stately chenar is always cherished by the weary wayfarer."

Kashmiris look upon the leaves of the Chenar-tree as emblems of beauty and as the symbol of Cupid, for they say "Sir, according to the folk-belief of my country, this is the emblem of Cupid".

A village-belle of Kashmir looks upon a chenar-leaf as a love-letter; so when she receives one such leaf sent by her sweet heart, she welcomes it as a dearly-loved object and bursting forth into the following song gives vent to her pent-up feelings of love therein:

To me, O chenar-leaf! My sweet heart has sent thee
My all, O Cupid! I shall sacrifice to thee.
Thou art, O chenar-leaf! a prince of beauty.
My all, O Cupid! I shall sacrifice to thee[1]

From a study of the aforementioned Kashmiri folk-song we find that:—

(1) The Kashmiri peasants possess the æsthetic sensibility in a remarkable degree and are great connoisseurs of natural beauty.

(2) Most likely, the Hindu villagers of Kashmir look upon Madanadēva or the Indian Cupid as their God of Love and adored him by offering him sacrifices. It is impossible to say what these votive offerings were.

(3) The Chenar-tree is very likely sacred to Madanadēva. The leaves of this tree are, therefore, looked upon as his deityship's emblem and were and are still used by Kashmiri young men and girls for writing their love letters upon.

(4) Most likely, this is a survival of the ancient Indian custom of writing love-letters upon the leaves of the Tamala-tree, to which custom there are references in Bāṇa's famous prose-romance, Kādambari.

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1. "Kashmiri Literature and folk-songs," The Modern Review (Calcutta) March 1935, Pages 306-314.

OBITUARY

MR. K. DEVANATHACHARIAR

MR. K. DEVANATHACHARIAR, whose demise we mourn along with the bereaved members of his family, was a well-known figure in Mysore educational and literary circles for the last forty years. Born in an orthodox Śrī Vaiṣṇava family, he was very religious and devotionally inclined. Early in his life, he was attracted to the St. Joseph's College, Civil and Military Station, Bangalore where he taught English with distinction for a number of years till his appointment as an Assistant Professor of English in the Central College, Bangalore, where he continued till his retirement. Throughout Mr. Devanathachariar was a dynamic personality, full of energy and zeal, and ever in contact with the young. He never spared himself from work. He was an author of several works. His leisure hours were spent in the publication of books useful to students, training the students for various University and Civil Service Examinations and in his attempts of God-realisation. With the Mythic Society he was closely connected since its foundation and a number of his contributions to its journal continues to be read with interest by the public. As an office-bearer and as one of the Editors of the Journal he rendered very valuable services to the Mythic Society whose position today is in no small measure due to him. May peace be on him.

S.S.

MR. B. PUTTAIYA

MR. B. PUTTAIYA was a prominent member of the Vokkaligar community, closely associated with the activities of the Vokkaligar Student's Hostel and Vokkaligar Education. While he was in England, he contributed a number of valuable articles, in Kannada, to the pages of the Vokkaligara Patrike. For lucidity, modernity, elegance, adaptabality, terseness and aptness, he had no rival in that language in the Mysore country. His lectures on 'Māgadi Kempegowda' which are published in the pages of our journal were characterised by deep study and scholarship. Mr. Puttaiya served and continued to be on the Committee of the Mythic Society as one of its office-bearers, in spite of the arduous nature of his duties as Superintendent of the Government Press and his close association with the work of the Kannada Sahitya Parishat. The Sahitya Parishat Press and the Kannada Nudi as well as the Kannada Sahitya Parishat in common with the Mythic Society owe a great deal to his earnestness and zeal and his sympathy with their aspirations and outlook. He passed away at Rabakavi where he had gone to attend the Kannada Sahitya Sammeḷana, mourned by all who had assembled there and we share the sorrow with his relatives and friends.

S.S.

REVIEWS

Speeches by Amin-ul-mulk Sir Mirza M. Ismail, K.C.I.E., O.B.E. Dewan of Mysore. Vol. III (1936 February—1938 December) and Vol. IV (1939 February—1941 December). Copies can be had from the Government Central Book Depot, Bangalore.

THESE Volumes complete the speeches of Sir Mirza M. Ismail as Dewan of Mysore. These along with the previous volumes give an idea of the development and progress achieved by Sir Mirza M. Ismail as the head of the State. They form reference books and a very valuable guide for administrators and statesmen not merely here in Mysore but in other Indian States and also in British India. Opportunity might be taken to refer to the following taken from the speeches.

Mahatma Gandhi is referred to as the distinguished member at the Round Table Conference in which the congress participated where in the course of the deliberations he electrified the delegates by the remarkable speech he made and his contemporaries are unanimous that he is one of the greatest Indian ever born. He is unquestionably the most important living Indian. He represents the spirit of India and voices her sentiments as no else could do.

Mahatma Gandhi is the most conscientious, scrupulous and principled of Indians and yet is the most successful politician of them all. He is the eternal enigma of India. He is greatest amongst the greatest men of the world. His absolute sincerity of purpose and purity of motives combined with a sterling personal character have won for him the confidence and affection of all including those who do not share his views and political doctrines.

Speaking of the Yuvarāja he refers to the kindness of his heart, the keenness of his intellect, the charm of his manner, and the great sense of sportsmanship in all things. His Highness the late Mahārāja of Mysore he describes as a great soul, so loved, so mourned, so missed who was for almost four decades our incomparable and beloved ruler. Purity of soul, kindness of heart, generosity of disposition, elevation of purpose, devotion to duty characterised him as one who never willingly inflicted pain on any body and was a perfect gentleman.

"None knew him but to love him.
None named him but to praise."

S.S.

Gopalakrishnamacharya Book of Commemoration—Presented to Sri Vaittamanidhi Mudumbai Gopalakrishnamacharya on his 61st Birthday by his pupils and friends. Copies can be had from T. Tirumalachari, 17, T. P. Koil Street, Triplicane, Madras. Price. Rs. 10—0—0.

THIS Ṣaṣtyābdapūrti presentation by the pupils and friends of Gopalakrishnamachariar is a collection of essays and studies

written in his honour and is worthy of the gentleman. The contributions are large in number. Mr. Gopalakrishnamachariar conceived the idea of providing every great Tamil classic with a commentary and he succeeded in his attempt. The standard of achievement is high. Generations of scholars have followed in his wake, and Tamil Scholarship and Tamil literature has grown popular in consequence. S.S.

Sukthankar Memorial Edition. Volume 1. Critical Studies in the Mahābhārata. Edited on behalf of the Committee by P. K. Gode. Published for the V. S. Sukthankar Memorial Edition Committee by The Karnataka Publishing House, Chira Bazar, Bombay, 2. Price. Rs. 15-0-0.

No greater recognition to the late Dr. Sukthankar would be possible than the publication of the critical studies in the Mahābhārata by Dr. Sukthankar himself. Dr. Sukthankar, since he took charge of the work of the Bhandarkar Oriental Institute and the Critical Edition of the Mahābhārata, in 1925, for seventeen long years worked on it with an eagle eye and mature scholarship, bringing international honour to himself and to the Institute. In 1940 the British Academy put its seal of approval on Dr. Sukthankar's work on this Edition. On the 4th of January 1943 the Institute conferred on him a Distinguished Services Medal in recognition of his unique services to the Institute as the helmsman of its work on the Mahābhārata on the occasion of its Silver Jubilee celebrations. On the 5th of January 1943 he read his statement on the Critical Edition of the Mahābhārata before the delegates for the Silver Jubilee celebrations and other audience in the Tata Hall of the Institute. This statement has proved to be his last Testament more valuable than Aristotle's will as it is a national testament. Here is Dr. Sukthankar's message about the Mahābhārata:

"The part of the Epic critically dealt with so far is, I imagine, in bulk about four times as great as the Greek Epics, the Iliad and Odyssey put together and one and a half times as our Rāmāyaṇa.

"All good work costs money now-a-days! Good manuscripts cost money. Good printing costs money. Good editors cost money.

"Amid the deepest strands that are woven in the thread of our civilization there is more than one that is drawn originally from Bhāratavarṣa and from Sanskrit literature and well in the centre of this vast mass of literature, there stands this deathless traditional book of divine constitution.

"We must therefore grasp this great book with both hands and face it squarely. Then we shall recognise that it is our past which has prolonged itself into the present. We are it: I mean the real WE! Shall we be guilty of strangling our own soul? Never!"

This memorial edition owes much to Dr. Sukthankar's inspiration and guidance. It is a matter of great satisfaction that Dr. Belvalkar will no doubt hold firmly the hilt and carry on the work of Dr. Sukthankar. The subjects dealt with are characteristic and appropriately worthy of the scholar and the occasion.

S.S.

Oudh and The East India Company. 1785—1801. By Purnendu Basu. Published by Messrs. Maxwell Company, La Touche Road, Lucknow. Price. Rs. 12-0-0, Foreign £ 1-0-0.

OUDH and The East India Company by Purnendu Basu fulfils the purpose claimed for it and makes a genuine contribution to the stock of historical knowledge and is the result of accurate research concerning the relations between Oudh and the East India Company. It is based on an extensive examination of manuscripts both Persian and English. The author feels that the fate of Oudh was inevitable and was the natural out come of a despotic system of Government in which the people had neither any share nor any interest.

S.S.

Some Historical Aspects of The Inscriptions of Bengal [Pre Muhammadan Period]—By Benoy Chandra Sen, M.A., Ph.D. Published by The Universty of Calcutta.

THE Work is a thesis approved by the London University for the Degree of Doctor of Philosophy in history in 1932 with additions on administration reproduced from Indian Culture as furnished by the inscriptions mostly and other sources, *viz.* coins, travel accounts, geographical data and manuscripts have been utilised for a proper appreciation and interpretation of the data in the inscriptions. The introduction contains a list of inscriptions, which have been pressed into service for the preparation of the work. The earliest of the inscriptions is about the third century B.C. I have no doubt that further research will make it possible to give an account of the history of Bengal prior to that period. Particular attention might be invited to the result of research throwing new light on the identification of places, rivers, ete. mentioned in the inscriptions, some of which will be found summed up on page li of the introduction. Concerning the geographical or topographical material contained in the Nandapur grant of the year 162 reference may be made to page liv of the introduction. The introduction is replete with description of a number of interesting problems and the execution of the work is thorough and excellent. It is very much to be regretted that space forbids a detailed considerations of the Pāla dynasty and the Sēna rulers of Bengal whose contribution to Indian history is as important as that of any other dynasty which has acquired a greater reputation.

S.S.

Tribes in Ancient India. By Bimala Churn Law, M.A., B.L., Ph. D., D. Litt. Bhandarkar Oriental Series No. 4. Poona. 4.

WITH his wonted passion for ancient and modern literature and his patient and continued study of tribes, Dr. Law has improved and enriched it in his present work on Tribes in Ancient India, included in the Bhandarkar Oriental Series. Quite a wealth of material from various sources has been culled by him touching over one hundred and fifty tribes, sheding light on intersting topics like the origin and history of the tribe-name, manners and customs, religious beliefs and leanings to teachers of note, kings and governments, towns and settlements, notices of alien itinerants, *persona grata*. All these data collected as they are without *parti pris* make a contribution at once rich and inestimable to a proper unravelling of the threads in the history of Ancient India.

Curiously enough, Dr. Law does not give a single Buddhist reference to his Śūrpārakas in chapter 64 or the S'ūryārakas in chapter 75. It is not known how the S'ūrpāraka Jātaka escaped his notice.

The tribes arranged in their alphabetical order would have had a decided advantage as a book of easy reference to the scholar. Besides the repetitions like the S'ūdras in chapter 75 and in chapter 63 pages 79-80 under the Ābhīras could have been avoided. Again twenty-one tribes like the Daradas, the Kulaṭas or Kulūṭas, the Kuḷindas, the Barbaras, the Muruṇḍas and others described each in a chapter of hardly a page might well have been included in the omnibus closing chapter devoted to seventy-one tribes, which are disposed of each in a space not exceeding a page.

From his rich mine of information Dr. Law has collected in this work the growth, and decline of the major tribes like the Kāśis, the Kośalas, the Licchavis, the Maghadhas, the S'ākyas and the Vatsyas who all played no small part in the making of the history of Ancient India. Dr. Law's Tribes in Ancient India could be utillised with profit for restoring the missing links in the ancient history of our land.

P.S.L.

Śrī Rāmānuja's Theory of Knowledge—A Study by Dr. K. C. Varadachari, M.A., Ph.D. Professor of Philosophy and Comparative Religion. Śrī Venkatesvara Oriental Studies No. 1. Tirupati. Price. Rs. 3—0—0.

IN this work Dr. Varadachari endeavours to bring out the central theme of the epistemology of Viśiṣṭādvaita; he regards knowledge as not a substance but an attribute or function of a subject or a self. Yet, he says in the introduction that as a function it is incapable of being considered as the body (*śarīra*) of the soul, since even though a *dravya* in so far as it undergoes modifications,

it does not fulfil the conditions laid down for its being called *śarīra* and since it is an attribute (*viśeṣana*) of the sentient soul through which alone a body is utilised, controlled and enjoyed by its substrate. Mr. P. N. Srinivasachari in his excellent foreword inviting the author to write on the other aspects of Viśiṣṭādvaita observes that it is misleading to say that S'rī Rāmānuja's Theory of Knowledge is an adjectival theory of the Absolute.

As an essay submitted for a University doctorate it is a very good performance indeed, but evidently the author has to go deeper into the study of S'rī Rāmānuja's works before he can obtain clearer ideas of his system: *e.g.* in one place (Page v) he admits that knowledge is a substance, he asserts in another that Rāmānuja argued at considerable length against the theory that consciousness is a substance (page 54) and even quotes with approval the following passage form William James: " I mean only to deny that the word (consciousness) stands for an entity, but to insist most emphatically that it stands for a function." As S'rī Venkaṭanātha (Śrī Vedānta-Deśika) says in Nyāya-siddhānjanam and Tattva-muktākalāpa '*Dravyam shōda triguṇānēho jīveśvara bhōga bhūti mati bhedāt*." द्रव्यं षोडा त्रिगुणानेहो जीवेश्वर भोग भूति मति भेदात्. (Substances are six in number, viz. *Prakṛti* or Triguṇa or the primordial matter, *time*, *jīva*, or soul, *Iśvara* or the Lord, *Nityavībhūti* and *mati*.

The author's definition of *Savikalpaka-Pratyakṣa* or determinate cognition (page 14) requires modification like many another statement, which we trust will be avoided in a revised edition of the work.

M.B.N.

ENGLISH-SANSKRIT

Iśāvāsyopaniṣad-Bhāsya by S'rī **Venkaṭanātha. Critically edited and translated** by Dr. K. C. Varadachari, M.A., Ph.D. and D. T. Tatacharya, Siromani, M. O. L. S'rī Venkatesvara Oriental Series No. 5. Price Rs. 2—0—0.

OF Iśāvāsyopaniṣad, which forms the concluding chapter of the Vājasaneya Saṁhita of the S'ukla Yajur Veda, two recensions, the *Kāṇva* and the *Mādhyandina* exist and the *Mādhyandina* is followed by *Uvvatta* and *Mahīdhara*. In the subsequent periods the Vedāntins including S'aṅkara have written commentaries on the former one. According to S'aṅkara, who lays great stress on the first three mantras of the Upaniṣad, there are those (*a*) who have developed their mental capacity to such an extent as to realise

the knowledge of the oneness of the self with the Brahman : (*b*) who had lived a period of one hundred years performing the *Nithya*, the *Naimithika* and the *Kāmya Karmas* but had failed to attain oneness of self with Brahman ; and (*c*) who being immersed in darkness and thrown into regions known as *asūryā*, consequently destroy the self altogether. But S'rī Vedānta Deśika regarded this Upaniṣad to be a compendium of the teachings of the Bhagavad Gita and interpreted it on the well-known lines of the *prapatthi-mārga* or the path of faith and duty or self surrender, expounded by Śrī Rāmānuja.

This work is prefaced with an excellent essay on the life and philosophy of S'rī Venkaṭanātha (S'rī Vedānta Deśika) and contains the Iśāvāsopaniṣad, S'rī Deśikar's Sanskrit commentary thereon and an excellent English translation by the editors, with several appendices adding to the value of the work and helps an understanding of the Upaniṣad. M. B. N.

SANSKRIT

Jñānadīpikā-Mahābhārata Ādiparava (ज्ञानदीपिका महाभारत आदिपर्वं) Commentary by Devabodha on the Ādiparvan of the Mahābhārata. Edited by R. N. Dandekar. Bhandarkar Oriental Research Institute, Poona, 4. Price Rs. 4-0-0.

MR. DANDEKAR has edited the commentary by Devabodha to the Ādiparvan of the Mahābhārata, the oldest commentary extant on the Mahābhārata, very helpful indeed, for the understanding and the constitution of that great epic. He has thereby earnt the gratitude of all lovers and research scholars in the field for original research.

S.S.

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